

MUSICAL FOUURIER.

A WEEKLY JOURNAL

MUSIC AND MUSIC GRADES

Twenty-fifth Year.

Price, 10 Cents.

Subscription, \$5.00.

Foreign, \$6.00.—Annually.

VOL. XLIX—NO. 25.

NEW YORK, WEDNESDAY, DECEMBER 21, 1904.

WHOLE NO. 1291.



Photo by Van Dyk, London, England.

ENRICO CARUSO

New York.

MR. FRANCIS STUART,
TEACHER OF SINGING. PUPIL OF LAMPERTI THE ELDER.
(Ten years in California.)
"Being in full possession of my method of singing, he has the ability to form great artists."
FRANCESCO LAMPERTI.
Studios: 1103-4 Carnegie Hall, New York.

INTERNATIONAL MUSICAL AND EDUCATIONAL EXCHANGE.
MRS. BABCOCK,
CARNegie HALL, New York.
Telephone: 2634 Columbus.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Carnegie Hall, Room 837.
Mail address: 15 Washington Terrace, New York.

HUBERT ARNOLD,
VIOLINIST—INSTRUCTION.
286 West Seventieth Street, New York.
Telephone: 1345 Columbus.

C. WHITNEY COOMBS,
COMPOSER-ORGANIST.
Address: 49 West Twentieth Street, New York.

PAUL SAVAGE,
VOICE CULTURE.
803 Carnegie Hall,
New York.

MISS MARY FIDELIA BURT,
Author of Original Methods in Sight Singing, Ear Training, Musical Stenography. All materials copyrighted. No authorized teachers in Greater New York.
New York School, Brooklyn.
115 Carnegie Hall, 48 Lefferts Place.

LEOPOLD WOLFSOHN,
PIANO INSTRUCTION.
Studios: 1771 Madison Ave., cor. 116th St., New York.
248 Putnam Ave., Brooklyn.

EDWIN H. LOCKHART, BASSO.
VOCAL INSTRUCTION.
Studio, 816 Carnegie Hall, New York.
Send 25c. for booklet:
"In Singing What To Do and What Not To Do."

DUDLEY BUCK, JR.,
VOCAL INSTRUCTION.
810 Carnegie Hall, New York City.

WILLIAM A. WEGENER,
TENOR.
Concert and Oratorio. Vocal Instruction.
Permanent address: 74 West 85th St., New York.

WALTER HENRY HALL,
Organist and Choirmaster of St. James' Parish, New York; conductor of the Brooklyn Oratorio Society and the Musurgia, New York, etc.
781 Park Avenue, New York City.

DICTION FOR SINGERS.
HENRY GAINES HAWN.
Carnegie Hall, Studio 843, Mondays and Thursdays.
Text Book on Diction \$1.

MRS. W. E. BEARDSLEY,
INSTRUCTION—PIANO.
Studio: 143 Carnegie Hall, New York.

DOUGLAS LANE,
BASSO. INSTRUCTION.
Tone Specialist. Studios: 135 Fifth Avenue, New York; 558 Broad Street, Newark, N. J.; Residence: 277 Main Street, East Orange, N. J.

PAUL DUFAULT,
TENOR.
Instruction. French Coaching a Specialty.
339 West Twenty-third St.

MISS LILLIAN MILLER.
Piano and Harmony, Song Interpretation, Accompanying. Sixty-seventh St., Studios, 27 West Sixty-seventh St., New York.
Phone, 1123 Columbus.

RICHARD ARNOLD,
Concertmaster Philharmonic Society.
INSTRUCTION.
208 East Sixty-first Street, New York.

ARTHUR VOORHIS,
CONCERT PIANIST—INSTRUCTION.
80 Washington Square East, New York.

WIRTZ PIANO SCHOOL.
SCHOOL FOR SOLO PLAYING.
Ensemble Playing, Accompanying and Theory.
Studios for Rent.
120 West 124th Street, New York.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTOR.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York

FRANCIS WALKER,
TEACHER OF SINGING.
Address: THE FRANCIS WALKER STUDIOS,
27 West 67th Street, New York.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certificated Teacher of the LACZETISKY METHOD.
Studio: Carnegie Hall, New York City.

MRS. CARL ALVES,
VOCAL INSTRUCTION.
1146 Park Avenue, near 91st St., New York.

KATE STELLA BURR,
Organist-Director Grace M. E. Church.
Vocal Culture.
Recital Programs Arranged—Concert Engagements Secured.
Residence-Studio: 76 West Eighty-second street.
Phone: 3389R Riverside.

PAUL TIDDEN,
Pianist and Teacher of Piano and Theory,
161 West 105th St., New York.

HUGH WILLIAMS,
BARITONE.
Concert and Oratorio. Song Recitals. Vocal Instruction. The Aberdeen, 17 and 19 W. 32d St.
Phone: 3490 Madison.

GUSTAV L. BECKER,
CONCERT PIANIST AND TEACHER OF
PIANO AND COMPOSITION.
Address: 1 West 104th Street, New York.

MISS ALICE BREEN,
SOPRANO,
The Ansonia, 72d St. and Broadway, New York City.
A limited number of pupils prepared for Oratorio, Concert and Opera. Telephone, 3328 Columbus.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 3747 Madison Square.

MISS STELLA M. SEYMOUR,
Lately of Leschetizky School, of Vienna.
TEACHER OF PIANOFORTE.
Address, care Steinway & Sons, or 411 Manhattan Avenue, New York.

PERRY AVERILL—BARITONE,
OPERA—ORATORIO—CONCERT
AND VOCAL INSTRUCTION.
220 Central Park South, New York.

J. ARMOUR GALLOWAY,
Voice Culture and the Art of Singing.
Studios: 1 and 2 "The Lester Studio Building,"
53 East 56th St. (corner Madison Ave.).

S. CAMILLO ENGEL,
TEACHER OF SINGING AND BREATHING.
Author of "About the Voice" (appeared in THE MUSICAL COURIER Sept. 28). Studio: 110 E. 17th St.
Voice trial Mon., Wed., Fri., from 12 to 1, free.

MR. SAMUEL BOWDEN MOYLE
Voice Culture, Style and Artistic Singing. Perfect Tone, Perfect Diction in English, German, French and Italian. Residence-Studio:
No. 39 West Twentieth St., New York City.

MARGARET GOETZ,
MEZZO CONTRALTO.
Concerts, Song Recitals.
404 Carnegie Hall.

ADOLF GLOSE,
Pianist, Accompanist and Musical Director.
PIANO INSTRUCTION.
Address: 347 West 23d Street, New York.

FREDERICK E. BRISTOL,
TEACHER OF SINGING.
Address: Hotel San Remo,
Seventy-fourth Street and Central Park West,
New York.

ENRICO DUZENSI, OPERA TENOR.
Teacher of Tenor Roberts, Paula Woehning, soloist in All Souls' Church, and Mary Cryder, teacher, Washington, D. C.
Good voices cultivated by contract.
143 East Eighty-third Street, New York.

ARTHUR CLAASSEN,
Conductor German Liederkreis, New York.
Conductor Arion Singing Society, Brooklyn.
341 Jefferson Avenue,
Brooklyn, New York.

MRS. LAURA E. MORRILL,
SCIENTIFIC VOICE CULTURE.
The Chelsea, 222 West 23d Street, New York.

HUGO STEINBRUCH,
Conductor of Brooklyn Saengerbund.
New York Studio: Steinway Hall.
Brooklyn Studio and Residence: 420 Fifth Street.

WESLEY WEYMAN,
Concert Pianist and Teacher of Pianoforte Playing.
Available for Festivals, Orchestral Concerts, Recitals and Private Musicales.
Studio: Steinway Hall.
Address: 80 Washington Square East, New York

MME. LUISA CAPPIANI,
VOICE CULTURE, SKILL OF SINGING.
"The Gossard," 236 West Fifty-fifth Street,
Near Broadway, New York.

CARL M. ROEDER,
PIANIST—INSTRUCTION.
1104 Carnegie Hall.
Residence: 697 East 141st Street, New York.

CLAUDE MAITLAND GRIFFETH.
Virgil Method. Pupils in Piano and Harmony.
Six years instructor at the Virgil Piano School.
Pupil of Heinrich Barth and Moritz Moszkowski.
Classes in Sight Reading, Ear Training and Time Keeping.
Studio: 132-133 Carnegie Hall, City.

RICHARD T. PERCY,
Tel.: 1351 Columbus. Room 1201,
Carnegie Hall.

HENRY HOLDEN HUSS,
PIANOFORTE AND THEORY.
Wednesday and Saturday, 305 Carnegie Hall.
Address only 318 East 150th Street, New York.

GUSTAV HINRICHS,
Conductor Metropolitan Opera and Columbia University.
Studio for Voice Culture and Repertory,
98 Fifth Avenue, New York.

POWERS—HOECK STUDIOS.
CO-OPERATIVE.
Francis Fischer Powers, Theodor A. Hoeck.
Voice, Piano.
Studio (and invariable address): Carnegie Hall,
New York. Kansas City, Mo., season, Pepper Building, May 30 to October 1; New York season, October 1, 1903, to May 1, 1904.

JULIA C. ALLEN,
VIOLIN SOLOIST AND TEACHER.
CORDELLA FREEMAN,
VOICE CULTURE AND CONDUCTING.
Studios: Carnegie Hall, New York; Y. M. C. A. Bldg., Scranton; Wilkesbarre and Carbondale, Pa.

J. W. PARSON PRICE,
VOICE CULTURE AND ART OF SINGING,
10 East Seventeenth Street, New York.
"I can confidently state that Mr. Parson Price's knowledge of the voice, both male and female, and his style of singing entitle him to a high rank among teachers."—MANUEL GARCIA.

FLORENCE MOSHER,
PIANIST—INSTRUCTION.
Certificated by Theodor Leschetizky in 1894.
The Mosher-Burbank Lecture Recitals.
Address: 100 East Seventy-third street, New York

HENRY SCHRADIECK'S
VIOLIN SCHOOL.
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
535 Washington Ave., Brooklyn, N. Y.

D. FRANK ERVIN,
VOICE CULTURE
Based on Scientific Breath Control School for Singers and Church Musicians. Choir Singers a Specialty.
Church Studios: 225 East Sixty-first street.
Residence Studio: 683 Lexington avenue.

MR. EMILIO AGRAMONTE,
VOCAL INSTRUCTION.
487 Fifth Avenue, New York.

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY. ACCOMPANIST.
With THE MUSICAL COURIER. Organist-Director Clinton Avenue Congregational Church. Secretary Manuscript Society. Residence-Studio: 954 Eighth Ave., corner 56th St., New York. Phone: 452 Columbus.

S. C. BENNETT,
Instructor in Voice Building and the Art of Singing.
Teacher of Mme. Geneva Johnstone-Bishop and many other talented vocalists.
Studio: 92-3 Carnegie Hall, New York.

MME. A. HERZOG,
VOCAL TEACHER.
Tuesdays and Fridays, 1 to 4 p. m.
903 Carnegie Hall.
Residence: Hotel St. George, Brooklyn.

SERRANO VOCAL AND PIANO INSTITUTE,
323 East Fourteenth street, New York. Conducted by Mr. and Mrs. CARLOS A. DE SERRANO. Teachers of Charlotte Macondo, Mrs. C. Mihr Hardy, Leo Kovenger and Joseph Maera.

EUGENE C. HEFFLEY,
PIANIST AND TEACHER.
Studio: 707-708 Carnegie Hall.

MAX BENDHEIM, VOCAL INSTRUCTION.
Studio: 332 West Fifty-sixth Street.
Combines the bel canto of the old Italian school with the declamatory style of the modern German. Particular attention paid to Breathing and Enunciation. Studio open all summer.

MME. MARIE CROSS-NEUHAUS,
DIRECTOR.
VOCAL AND OPERATIC SCHOOL.
Voice Building, Tradition and Diction.
St. Marc Building, 434 Fifth Avenue, New York.

CARL C. MÜLLER.
Piano, Harmony, Counterpoint and Composition.
New Studio: 125 East Eighty-sixth street.

ALICE GARRIGUE MOTT,
VOCAL CULTURE,
172 West 79th St., New York.

MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 183 East 62d Street, New York.

MISS ADELE MARGULIES,
PIANO INSTRUCTION.
Sherwood Studios,
58 West Fifty-seventh Street, New York.

HEINRICH MEYN,
TENOR.
Concerts, Oratorios and Recitals.
Studio: 302 Carnegie Hall.
Residence: 167 West Sixty-fourth Street.

CARL VENTH,
VIOLIN SCHOOL,
53 Seventh Avenue,
Brooklyn, New York.

CHARLES HERBERT CLARKE,
TENOR AND DIRECTOR
of Music First Church of Christ,
Scientist. Vocal Instruction.
Carnegie Hall, New York.

SALLY FROTHINGHAM AKERS,
SOPRANO.
Vocal Instruction. 201 West 87th Street.
Phone: 1379R Riverside.

ISIDORE LUCKSTONE,
VOCAL CULTURE, TONE EMISSION,
VOICE BUILDING, STYLE,
REPERTOIRE, FINISH.
128 East 64th St., or address MUSICAL COURIER

DR. HENRY G. HANCHETT,
PIANIST AND TEACHER.
40 West Eighty-fifth Street.

MISS GENEVIEVE BISBEE, PIANIST
PIANO INSTRUCTION.
Leschetizky Method.
Studios: Cambridge Court, 142 West Forty-ninth Street, New York City.

DR. FRANKLIN LAWSON,
TENOR.
Studio: 7 West 42d St., New York.
Residence: Greenwich, Conn.

JOSEPH JOACHIM SCHOOL,
STRINGED INSTRUMENTS.
Geraldine Morgan, Director.
Orchestral and Cello Department, Paul Morgan.
914 Carnegie Hall, New York.

LILLIE MACHIN,
VOCAL INSTRUCTION.
Certificated pupil of Vannuccini.
1203 Carnegie Hall, New York

PLATON BROUNOFF,
VOCAL INSTRUCTION,
Concert, Church and Opera.
Mondays and Thursdays, 10 a. m. 6 p. m.; other days, 10 a. m. 2:30 p. m.
32 East Twenty-third street, New York.

MME. HELENE MAIGILLE,
VOICE CULTURE.
Hotel Somerset, 150 West 47th St., New York.
Teacher of Naomi Ledyard, Sabery D'Orsell, Olive Celeste Moore and George E. Vail.

SALTER SCHOOL OF MUSIC,
VOICE, PIANO, ORGAN, THEORY.
554 West 149th Street.
Phone: 2054L Morningside.

MISS LAURA D. MOORE,
VOCAL INSTRUCTION.
Studio: 507 Madison Ave., corner 53d St.
New York

BENJAMIN LAMBORD,
(Mosenthal Fellow in Music, Columbia University.)
INSTRUCTION, PIANO AND COMPOSITION.
100 Hamilton Place, New York City.
611 Carnegie Hall, Wednesday and Saturday mornings and Tuesday and Friday afternoons.

MR. H. HOWARD BROWN,
MRS. DORA TOPPING BROWN,
VOCAL INSTRUCTION.
Studio: 525 Park Avenue, corner 61st Street.
Phone: 2762 Plaza.

MR. AND MRS. WALTER H. ROBINSON
TENOR AND CONTRALTO.
Oratorio, Concerts and Musicales.
Voice Production and Répertoire
Studio: 709 Carnegie Hall, New York.
Telephone: 1350 Columbus.

J. JEROME HAYES,
VOCAL INSTRUCTION. Van Dyck Studios
Eighth Ave. and Fifty-sixth Street, New York.
Will resume teaching Wednesday, September 7.

FREDERICK W. SCHALSCHA,
VIOLIN SOLOIST.
INSTRUCTION.
154 Madison Avenue, near Thirty-second Street,
New York.

MISS EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Studio: 605 Carnegie Hall. Residence: 34 Gramercy Park,
New York City.

BRUNO HUHN,
58 West Fifty-seventh Street, New York.
Piano and Organ Lessons.
To Vocalists—Style, Diction and Répertoire.

NEW YORK.

SCHOOL OF SIGHT SINGING, EAR TRAINING, CHORAL AND PIANO MUSIC.
EVA B. DEMING, Director.
405 CARNEGIE HALL, New York, N. Y.
Telephone: 1350 Columbus. Circulars mailed upon application.

MADAME

EUGENIE PAPPENHEIM,
the celebrated Prima Donna.
Voice Culture in all its branches.
101 West 78th St., corner Columbus Ave.,
New York City.

WALTER S. YOUNG,
VOCAL INSTRUCTION.
Voice Production, Diction, Style, Repertoire.
801-802 Carnegie Hall, New York.

GEORGE F. GRANBERRY,
For seven years on the Faculty of the
Faeltens Pianoforte School, Boston.

FAELTEN SYSTEM, Normal Course,
For the special training of Music Teachers.
Recommended by CARL and REINHOLD FAELTEN, Mrs.
H. H. A. BEACH and others. Send for Booklet.
STUDIO: CARNEGIE HALL, NEW YORK CITY.

CLARA WINSTEN,
SOPRANO.
Concert and Oratorio.
333 West 118th Street, New York.
Telephone: 15907 Morningside.



M. B. DE BOR
Teacher of Artistic Singing in
Italian, French, German and Eng-
lish. Pure Italian method of voice
placing and tone building. Perfect
breathing. Opera, Oratorios, Songs.
STUDIOS:
817-818 Carnegie Hall, New York

JULIE RIVÉ-KING
Carnegie Hall, NEW YORK.
MAY BE SEEN MONDAYS AT 4 P. M.

MRS. EDMUND SEVERN,
Voice and Piano.
Edmund Severn,
Violinist, Composer, Teacher.
HARMONY BY MAIL. SONATA TALKS.
SEVERN TRIO.
Studios: 131 West Fifty-sixth Street.

Max DECSI
VOICE SPECIALIST.
STUDIO: Carnegie Hall.

MARIE SEYMOUR BISSELL
VOCAL INSTRUCTION.
Pupils prepared for
Church, Concert and Oratorio.
Studio: 400 Fifth Avenue, New York.

ADELE BALDWIN,
CONTRALTO, Carnegie Hall, New York.

HERMAN EPSTEIN,
PIANIST. Carnegie Hall, New York.

LOUIS ARTHUR **RUSSELL**
CARNegie HALL, NEW YORK.
The Russell Voice Pamphlets at all Music Shops and Book Stalls.

J. WARREN ANDREWS.
CHURCH MUSIC SCHOOL. 70th Street and Central Park West, New York.

Mrs. **A. M. VIRGIL** Director.
VIRGIL PIANO SCHOOL
AND SCHOOL OF PUBLIC PERFORMANCE.
Special courses for training teachers. Special advantages for acquiring a broad and
artistic repertoire. Inquiries welcomed. Valuable literature free. Results tell.
19 WEST 16th STREET, NEW YORK.

NEW YORK.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING,
PIANO AND VOCAL CULTURE.
230 East 62d Street.
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARL, Directors.

M. ELFERT-FLORIO
155 W. 43th St., opposite Lyceum Theatre.
Renowned Italian Operatic Tenor, recently LEADING
VOCAL INSTRUCTOR OF BERLIN, teaches true
ARTISTIC SINGING
and correct Italian method of tone production. Pro-
fessionals coached.

HJALMAR VON DAMECK
SOLO VIOLINIST.
The Dameck String Quartet.
RESIDENCE AND STUDIO:
1377 Lexington Avenue, NEW YORK.

Hill's Piano School
EARL H. HILL, Director.
Strictly a Piano School.
Competent assistants.
Full courses in Theory
Ensemble in classes of
twelve at six pianos.
Splendid equipment.
Open all the Year.
Illustrated Prospectus Sent.
JAMESTOWN-ON-CHAUTAUQUA, N. Y.

CORINNE RIDER-KELSEY,
SOPRANO,
223 W. 106th Street, NEW YORK
Management: HENRY WOLFSOHN.

AMERICAN ACADEMY OF
DRAMATIC ARTS.
A practical training school for the stage, in con-
nection with Mr. Charles Frohman's theatres.
Apply to E. P. Stephenson, general manager, Car-
negie Hall.

A. J. GOODRICH.
Author of "Analytical Harmony," "Theory of
Interpretation," "Complete Musical Analysis,"
"Synthetic Counterpoint," "New Method of Mem-
orizing," etc.
Personal or Correspondence Lessons.
Residence-Studio: 80 St. Nicholas Ave., New
York. Downtown Studio: 136 Fifth Ave., Wednes-
days and Saturdays only.

LEOPOLD WINKLER,
PIANIST.
61 East 130th Street, New York City.
Recitals. Instruction

Mme. OHRSTROM-RENARD
Teacher of the Art of Singing in all its branches
Residence and Studio:
411 Central Park West, New York City.

MRS. WILLIAM S. NELSON,
VOCAL INSTRUCTION AND ACCOMPANIST.
Concerts and Musicales Arranged. Mon. and
Thur., 589 Main St., East Orange, N. J. 1 E.
40th St., New York. Phone: 5650 38th.

C. DE MACCHI.
VOCAL AND REPERTOIRE INSTRUCTION.
Instructor for Nordica, Ternina, Maria de Mac-
chi (latest Conried's engagement), Scotti, Metro-
politan celebrities. Instructive pamphlet.
Tuesdays and Fridays, 874 Carnegie Hall.

MME. **TORPADIE**
(Björkstén.)
VOCAL INSTRUCTION.
838-839 Carnegie Hall.

THE MONTREAL CONSERVATORY OF MUSIC
(Founded 1860 by C. E. SEIFFERT).
600 & 640 Dorchester Street, Montreal, Canada
For Prospectus apply to
C. R. SEIFFERT, the Musical Director.

Voice Culture. Repertoire.
Choral and Orchestral Conduc-
tor; Coach; Oratorio, etc. Eng-
lish Diction. Send for list of
successful students.

BOSTON.

CLARA E. MUNGER,
TEACHER OF SINGING.
177 Huntington Street, Boston.

MME. EDWARDS,
VOICE CULTURE.
Steinert Hall, Boston.

PRISCILLA WHITE,
VOCAL TEACHER.
Pierce Building, Copley Square, Boston, Mass.

ARTHUR J. HUBBARD,
VOCAL TEACHER.
159 Tremont Street,
Boston, Mass.

CHARLES ALBION CLARK,
ORGANIST. RECITALS.
Address: 1484 Tremont Street, Room 69,
Boston, Mass.

Miss ADAH CAMPBELL HUSSEY,
CONTRALTO.
Oratorio, Concert.
Address: Care Oliver Ditson Co., Boston, Mass.

HEINRICH GEBHARD,
PIANIST.
Steinert Hall, Boston.

HELEN WETMORE,
SOPRANO.
Oratorio, Recital, Concerts.
Steinert Hall, Boston
MME. EDWARDS' REPRESENTATIVE.

JESSIE DAVIS,
PIANIST.
Concerts—Recitals—Lessons.
Studio: Steinert Hall.
Residence: 163 Massachusetts Ave., Boston.

WILLIAM KITTREDGE,
TENOR SOLOIST
And Teacher of Singing.
166 Boylston Street, Boston.

Mr. EVERETT E. TRUETTE,
ORGAN, HARMONY AND PIANO.
Large three-manual organ in studio.
218 Tremont Street, Boston.

HEINRICH SCHUECKER,
Harpist, Boston Symphony Orchestra.
Symphony Hall, Boston, Mass.

MRS. HALL McALLISTER,
Soprano Soloist and Teacher of Singing.
Studio, Trinity Court, 118 Dartmouth Street.
Tuesday and Friday mornings.

CLARENCE M. CHASE,
PIANIST AND TEACHER.
Pupil of Isador Philipp, Paris.
Studio: Steinert Hall, 166 Boylston street,
Boston, Mass.

THE INDIANAPOLIS CONSERVATORY OF MUSIC, EDGAR M. CAWLEY, Director.

All branches of music and the allied arts. Free advantages include Harmony, Musi-
cal History. Sight Reading, Chorus Classes, Languages, Lectures and Concerts.
Able Faculty of American and European educated Teachers and Artists. Beautiful
new building, comparatively fireproof. Healthy location. Day and boarding students
may enter at any time. For catalogue address

EDGAR M. CAWLEY,
509 North Illinois Street, Indianapolis, Ind.

MICHIGAN CONSERVATORY OF MUSIC, Washington Ave. and Park St., Detroit, Mich., ALBERTO JONAS Director.

HAS NATIONAL FAME as the representative musical in-
stitution of Michigan, and one of the FOREMOST CON-
SERVATORIES IN AMERICA. Faculty of FORTY-
FIVE EMINENT INSTRUCTORS, including WORLD
RENOVED ARTISTS.

Unequaled free advantages. Pupils admitted any time.
Illustrated Catalogue on application.

HOFMANN

RECITALS AT THE

AUS DER OHE

Fourth Annual Meeting of the
International Society of Pianoforte Teachers and Players.
ASSOCIATION HALL, DEC. 29TH AND 30TH, 1904.

Associate Membership Fee (two dollars per year) includes admission to all sessions
of the Society, and reserved seats for both these Recitals. Applications will be received
not later than December 24th. For further information address

A. D. JEWETT, Corresponding Secretary,
11 West Twenty-second Street, NEW YORK.

Peabody Conservatory of Music of Baltimore.



HAROLD RANDOLPH, Director.
The Great Musical Centre of the South.
Staff of Thirty Eminent European and American
Masters, including
John E. Barkworth, Alfred C. Goodwin, Ernest Hutcheson,
Otis B. Boice, W. Ed. Heimeadahl, Pietro Minelli,
Howard Brockway, J. C. Van Huysen, Emmanuel Wad.
CIRCULARS MAILED ON APPLICATION.

BOSTON.



FAELTEN PIANOFORTE SCHOOL.

CARL FAELTEN, Director.
Professional Training for
Pianists and Music Teachers.
30 Huntington Ave., BOSTON.

MME. BIRDSALL-STRONG,
VOCAL INSTRUCTION.
Studio: Symphony Chambers, 246 Huntington Ave.
Residence: Hotel Westminster.

MME. GERTRUDE FRANKLIN,
VOCAL INSTRUCTION.
246 Huntington Avenue, Boston,
Opposite Symphony Hall.

FLETCHER MUSIC METHOD.
EVELYN A. FLETCHER-COPP.
Home address: 107 Thorndike street, Brookline,
Mass.

BOSTONIA SEXTETTE CLUB,
C. L. STARR, Director.
Available for Choral Societies, Musical Clubs,
Schools, Colleges, Etc., Etc.
154 Newbury Street, Boston.

RICHARD PLATT,
PIANIST.
Steinert Hall, Boston.

Mrs. M. INGLES JAMES,
VOCAL INSTRUCTION.
246 Huntington Avenue, Boston.
Author of "Scientific Tone Production."

Mr. ALVAH GLOVER SALMON,
PIANOFORTE RECITALS.
Miscellaneous numbers or Special Program of
Russian Music (the result of recent investigation
and study in St. Petersburg and Moscow). In-
struction, Piano and Composition. Tuition, twenty
lessons \$200.
Studio, 384 Boylston Street, Boston.

MADAME VARS.
THE ART OF SINGING.
173 St. Botolph St., BOSTON, MASS.
Send postal for Brochure.

MISS BERTHA WESSELHOEFFT SWIFT,
MEZZO SOPRANO AND VOCAL TEACHER.
Studio and Residence:
Trinity Court, Dartmouth Street

MME. VINELLO JOHNSON,
VOCAL TEACHER.
Huntington Chambers, Boston.

FAELTEN SYSTEM IN NEW YORK.
Miss Mabel A. French, graduate of the Faeltens
Pianoforte School, Boston, class of '98.
Personal interview, 11 to 1 every day except Tuesday
and Friday, after October 1st.
Studio: 116 Carnegie Hall, New York

ESTABLISHED 1823

Chickering

PIANOS

Particular
attention is
called to the
QUARTER GRAND

Made solely by
CHICKERING & SONS
791 Tremont Street, Boston

STERLING Pianos

High Standard of Construction.

DERBY, CONN.

OTTO WISSNER

Artistic Pianos,

BROOKLYN, N. Y.

New York, Newark, Jersey City, New Haven

THE EMERSON

1849—SHORT GRAND—1904

Not so short as to sacrifice tone qualities, but as short as scientific scale drawing allows.
In other words: *Short but not too Short.*

EMERSON PIANO CO., BOSTON CHICAGO

KRANICH & BACH

Produce PIANOS

Of the Highest Musical Type.

FACTORIES and WAREHOUSES:
233 to 245 East 33d Street, NEW YORK.

REX PIANO-PLAYER. One quality only—the best. **25** gns.
GAVEAU MINIATURE, 4ft. 6in. ONE PRICE ONLY
Smallest Grand Piano in the World.
94, Regent St., London, W.

ALOIS BURGSTALLER,
the greatest living German tenor, to the Conover Piano:

"The Conover Piano which I used for my recitals in Studebaker Theatre yesterday was excellent. I greatly admired its tonal qualities and the perfection of the mechanism. It is a pleasure to me to note the remarkable sustaining and blending qualities of the tone, which certainly are a great aid and benefit to the singer."

Conover Pianos

THEY POSSESS AN EXQUISITE TONE
QUALITY THAT DISTINGUISHES
THEM FROM ALL OTHER MAKES.

THE CABLE COMPANY,

Manufacturers of

CONOVER GRAND AND UPRIGHT PIANOS,
CABLE BUILDING, CHICAGO.

MATHUSHEK PIANOS

MANUFACTURED ONLY BY THE

MATHUSHEK PIANO MFG. CO., New Haven, Conn.
ESTABLISHED 1866. 33,000 MADE AND IN USE.

WEBER PIANOS.



Heinrich Conried, Director of the
Conried Metropolitan Opera Company
writes as follows:

"New York, May 12, 1904.

"From time to time during the past operatic season I have been impressed with the wonderful resources of the Weber Pianos which we have been using at the Metropolitan.

"Subjected to immense usage by reason of our numerous rehearsals, these instruments nevertheless retain their exquisite tone quality.

"I know of no piano that would give us better satisfaction, and it is my desire that the Weber piano shall continue to be used at the Metropolitan Opera House." HEINRICH CONRIED.

The Weber Piano Company

Aeolian Hall, 363 Fifth Ave., near 34th St., N. Y.
Catalog upon request. Agents in all principal cities.



KRAKAUER BROS.,
Makers,
150-161 East 130th St.,
MANHATTAN, NEW YORK.

HOMER MOORE, **BARTONE.**
Address: 235 West 43d St., NEW YORK.

BLANCHE TOWLE, Soprano,

'PHONE: 2330 RIVER. 68 West 107th Street, NEW YORK.

HARRY J. FELLOWS

Director of Music Delaware Avenue
Baptist Church.

Tenor Soloist. Voice Culture, Concert,
Oratorio. Pupil of Randegger, London.

Studio: 1009 Delaware Ave., BUFFALO, N. Y.

A. BUZZI-PECCIA,

From the Royal Conservatory of Music, Milan.

ITALIAN VOCAL SCHOOL.

Traditional teaching of the classic Italian vocal
masters. Indorsed by the greatest artists of
present time. See Pamphlet, which will be sent on
request. Studios: 613 Lexington Ave., NEW YORK.



LUITPOLD ST. 24.
BERLIN W.,
DECEMBER 4, 1904.

DVORAK'S fourth symphony in G major was given here for the first time at the last Nikisch Philharmonic concert. The work does not reveal many new characteristics of the great Bohemian composer. It is a well conceived, well written symphony, in traditional form, with four movements, splendidly instrumented and well sounding throughout, but lacking in pregnant thematic material and individuality. It was pleasant to listen to, but it made no deep impression. Strange to say this was the first time the work has been heard in Berlin, although it appeared nearly fourteen years ago. It was written in 1891, and dedicated to the Academy at Prague at the time that institution conferred on Dvorák the degree of "Ehrendoctor." Nikisch gave a magnificent reading of the symphony, bringing out every vestige of its beauty.

Eugen d'Albert was the soloist at this concert, and he played his own second concerto in E major with great aplomb and verve, with magnificent tone, and more technical finish than we are accustomed to hear from this artist. His success was immense. Speaking of d'Albert's second concerto always reminds me of what Wilhelm Tappert wrote some years ago. He said: "Teresa Carreño played for the first time the second concerto of her third husband, at the fourth Philharmonic concert, December 5, and was called out six times."

Moriz Rosenthal's third concert on Tuesday evening again attracted an audience that completely filled Beethoven Hall. The great pianist played the following program:

Sonata, F. moll., op. 37.....Beethoven
Two Moments Musicaux.....Schubert
Wanderer Fantaisie.....Schubert
Intermezzo.....Brahms
Scherzo.....Brahms
Two Nouvelles Etudes.....Chopin
Valse, A. flat.....Chopin
Chant Polonais (with variations by M. Rosenthal).....Chopin-Liszt
Rhapsodie Hongroise, No. 2.....Liszt

Rosenthal was in splendid form. He played magnificently, and the success he attained on this evening was, if possible, greater even than that of his second public concert. He proved himself possessed in a superlative degree of the power to work up climaxes, not only at the piano itself, but in the program, too, for there was a steady crescendo in enthusiastic applause, which culminated in frenzied expressions of admiration at his phenomenal performance of the Liszt rhapsody at the close. Again he gave a remarkable exhibition of endurance, playing immediately after the rhapsody, which he had given with tremendous power and brilliancy, his own extremely difficult and exacting "Vienna Carnival." With this number he always sets the audience wild. He was called out again and again, and played encores for nearly half an hour. It is with his brilliant and prodigious feats of virtuosity that Rosenthal has his great success with the public; but that he is a thorough musician and artist of depth and broad

horizon was again proven by his superb playing of the Beethoven sonata and the Schubert "Wanderer" fantasia. Every phrase, every note was so beautifully and perfectly given that no unprejudiced hearer could remain indifferent to the magic of Rosenthal's playing.

A new English singer, Hilda M. Rose, gave a liederabend in Bechstein Hall on Tuesday. This young lady doubtless has talent and great natural ability. She sings sweetly and with an earnestness of manner that is quite convincing. Technically, however, she is still unfit for a public career. She has studied with half a dozen different teachers, flitting from one to the other, hoping to get the best that each had to give, and forgetting that it is impossible to assimilate so many different styles. Thus her own style is heterogeneous and lacks unity.

At the second concert of the Bohemian String Quartet the D minor Mozart and A minor Beethoven quartets and Smetana's G minor piano trio were heard. The four artists from Prague played with their accustomed fire and excellence of ensemble, but after the perfect playing of the Parisian Quartet they seemed a little rough, and tonally by no means so well balanced as their French colleagues. The Bohemians have a large

commendable stature, and he adapted himself admirably to the ensemble.

Leo Gallonin, a young tenor, proved in his song recital that it is possible even with a voice of very modest pretensions in point of beauty and of power to produce a genuine artistic effect. His singing was so musical, and his interpretation so artistic and so imbued with natural warmth of expression that his efforts called forth enthusiastic applause.

Ferruccio Busoni gave his second orchestral concert on Friday evening. The program consisted of a "Symphonietta" for flute, oboe, two clarinets, two bassoons and two horns, by Rudolf Novacek, brother of the late Ottakar Novacek; "Le Chasseur Maudit," a symphonic poem, by César Franck; a nocturne for orchestra by Egon Petri; Claude Debussy's second nocturne entitled "Fêtes," and lastly Busoni's own "Second Orchestra Suite," op. 34. In these orchestral concerts, dedicated to new and little known compositions, Busoni takes himself very seriously. Although there is a great deal of chaff among the wheat, yet there is always something of interest. Novacek and Petri conducted their compositions in person. The "Symphonietta," with its four movements, is a harmless work. Neither is there much to be said in favor of Petri's nocturne. Though one of the most brilliant young pianists of the day, Petri does not show great powers of composition. The thematic invention of the César Franck work is not of the highest order, nor is his treatment of the material strikingly in keeping with the idea suggested by the title, yet there are in this music so many interesting moods, and they are so well expressed that it is worth while to make the acquaintance of the work.

Busoni's own composition, to which he has given the formidable title "Geharnischte Suite," which consists of four movements, "Vorspiel," "Kriegstanz," "Grabdenkmal" and "Ansturm," is far less terrifying than its name. If it were not for the program as a reminder one would never attach to the music such martial appellations. The most interesting number of the evening was Debussy's second nocturne. There is individuality in the work of this Frenchman. It is true that he is bizarre; he lacks unity of thought, he revels in fragmentary themes and unfinished phrases. He might be likened to an impressionistic painter who delights in touches of color, but has no regard for the picture as a whole. He evidently does not believe that the content of a piece is the main thing. With him it is not what he does, but how he does it, that is of chief importance. And it must be confessed that his "how" is really interesting. His treatment of such snatches of themes as he has and his employment of orchestral forms are masterly. So exquisite is his workmanship, with so many delicate, subtle touches of genius, that he compensates in a measure for his lack of thoughts.

The audience was neither so large nor so demonstrative as at the last Busoni concert.

Richard Buhlig showed himself capable of romantic, as well as classical, piano playing at his recital of Wednesday night. Although he seems not imaginative enough to express in their full charm the fleeting, interwoven melodies of the Schumann "Symphonic Etudes," his Chopin was given with a cleanliness of touch and a delightful vigor which more than compensated for his lack of singing, sensuous tone. He deserves credit in being one of the very few young pianists to prove that Chopin and manliness are not incompatible. In the César Franck prelude, chorale and fugue Buhlig played with deep temperamental



BELGIUM'S GREATEST AMATEUR FISHERMAN.

repertory, are constantly traveling and playing, have little time for practice, and cannot have that perfection of detail, that exquisite finish which is so charming in the Parisians. They play, however, with such whole-souled earnestness, such sound interpretation that it is always a pleasure to listen to them. Max Pauer played the piano in the trio. Although somewhat academic, he is a polished technician, an artist and pianist of

feeling. Temperament was the only thing that could be applied to a rendering of this composition, which was startling in its paucity of definite thought. A microscopic examination could scarcely reveal by change of theme, musical character, or any other transition at what point the prelude was metamorphosed into a chorale, and the chorale into a fugue. Even the end was hardly evident. It did come, however, and to the audience that was the main thing.

An affair quite out of the ordinary run of concerts here was the appearance of Yvette Guilbert, with her "Chansons Pompadours," in rococo costume. In her own way Yvette Guilbert is a genius. No one else could make so much of these now harmless, now piquant little "chansons," nor give them such varieties of nuances. She had the assistance of the Société de Concerts d'Instruments Anciens. The five artists who style themselves thus played the quinton, the clavecin, the viola d'amour, the viola de gambe, and the contrebass. The playing of these artists interested me more than the singing of Madame Guilbert. They played together a piece by an unknown composer called "Ballets des Plaisirs," and danced by the king at Versailles February 4, 1655, which was discovered and instrumented by Henri Cassadesus, who played the viola d'amour. It was a quaint, pleasing piece, and admirably adapted to the old instruments. Much more important, musically, was a symphony in G major, composed by Bruni in 1759, which had also been discovered and instrumented by M. Cassadesus.

The playing of the five artists was delightful. There was a soothing quality, and quaint, peculiar charm in the slightly complaining tones of the quinton, the viola da gambe and the viola d'amour. The tinkling of the harpsichord was not always audible in the ensemble, but when heard it fitted in with the other instruments perfectly. Of very great interest was the solo for the quinton, or little viol of five strings, composed by Ariosti in 1715, and performed by Madame Cassadesus-Dellerba. She played without much temperament, it is true, but with neat execution, perfect intonation, smooth tone and good taste. The thin, somewhat nasal tone of this instrument has a charm of its own, resembling somewhat that of the viola d'amour. The solo for contrebass, composed by Pergolesi in 1710, was played by Edouard Nanny. This gentleman, who, like Bottissini, plays a small three stringed bass, which he tunes to fifths, drew from his unwieldy instrument tones not unlike those of a 'cello. A sonata in A major, by Borghi, for viola d'amour and contrebass, was charming. Messrs. Cassadesus and Nanny played it with beautiful tone, polished technic and great finish.

Altogether the music of these old instruments was a most pleasing relief from the eternal routine of violin, piano and vocal concerts.

Joseph Achron, a young violinist of St. Petersburg, gave his second concert the same evening. I heard him play his own variations upon a Russian popular air, "Kamarinskaya." He has written upon this theme twenty-four humorous and characteristic variations, which reveal his thorough knowledge of the instrument and his constructive originality. Some of them, to be sure, are trivial, such as were in vogue among violinists like Mischa Hauser fifty years ago. Young Achron has a remarkably skillful left hand, and plenty of temperament, but his playing is too immature as yet from an artistic point of view to be wholly satisfying. He needs a few more years of study before embarking upon his virtuoso career.

The local trio, Barth, Wirth and Hausmann, gave the second of their series of subscription concerts on Friday evening. These gentlemen have a large following; the Philharmonie is always filled at their concerts. Their playing is eminently respectable, as befits Hochschule professors.

There are no passionate outbursts of temperament, and one is never startled at any striking individuality in their conceptions of Bach, Beethoven and Brahms. They follow the even tenor of their way—the straight and narrow way of Hochschule righteousness, and give offense to no one. They have their strong points, the strongest of which is their following, and that, after all, is for the artist the main point.

Ossip Schnirlin is a violinist of many estimable qualities. A disciple of the Hochschule, we cannot expect to discover in him revolutionary tendencies. Yet he by no means follows blindly the Hochschule precepts in the matter of repertory. On the contrary he is an earnest student, and is constantly on the lookout for new and interesting things. He deserves credit for being the first violinist in Berlin to play Max Reger's "Chaconne" for violin alone. At his concert on Thursday Schnirlin played pieces by Locatelli, Viotti, Bach and Paganini.

At the matinee of the fifth Weingartner Symphony concert Elgar's overture, "In the South," was given in Berlin for the first time. As the work has been heard in New York you know all about it. It cannot be said that this composition will enhance the English composer's reputation. Although the overture contains much interesting orchestral coloring, and beautiful instrumentation, it expresses few ideas. Elgar's themes are far from being pregnant and convincing, and their development lacks vigor. The work on the whole is tiresome, and was rather coldly received. The other numbers of the program were Schumann's "Manfred" overture, and the Brahms D major and the Beethoven C major symphonies. Weingartner conducted with great fervor and swing. Since the announcement of his contemplated retirement he has been received at these concerts with doubled enthusiasm.

The Parisian Quartet gave its second concert last night before a very large audience. The public is beginning to realize that we have to do here with one of the most remarkable organizations of its kind in the world. Indeed, in point of finish, the Parisians are unique. Such gloss, such beauty of tone, such perfection of detail, such accuracy of technic I have heard in no other quartet. All it lacks are more vigorous accents and more powerful climaxes.

Richard Koennecke drew a large audience to his second song recital. In songs by Hugo Kaun, Schumann and Schubert he displayed his full, rich, mellow baritone voice and his intelligent interpretation. Koennecke did full justice to his program, singing Kaun's songs particularly well, and with a superabundance of feeling.

A new collection of Franz Liszt's letters has appeared, containing matter of especial interest to musicians of Berlin. There is the brilliant and charming letter written in 1870 to George Davidsohn, and thanking him for the plan of the "Ausflug nach Weimar"; there is an interesting series of three sent to Heinrich Dorn here in Berlin in 1853-4, containing flattering comment upon the début of Dorn's "Nibelungen" at Weimar. In reading the letters one is brought into intimate human touch with such musicians as Siegfried Dehn, so renowned in the theory of music; the pianists Leonhard Emil Bach and Karl Tausig; Albert Becker, the composer; Marianne Brandt, the famous Berlin alto, and Baroness Marie von Schleinitz, who was one of the mightiest allies of the Wagner movement. In fact, although the eighth in the collections of Liszt letters, this new edition contains much that is of genuine importance.

Felix Weingartner sends the following letter concerning his projected resignation:

A petition has been extended to me by the subscribers to the Royal Symphony Concerts requesting me, in terms which do me honor, to retain the leadership of the Symphony Orchestra. The pages, with their countless signatures, are a deeply moving proof

that my work here has not been in vain, since it has been my fortune to give pleasure to the hearers of these concerts and to win in high degree their sympathy on my behalf. The petition shall be a dear remembrance to me, and I thank all who signed it from my inmost heart.

If, nevertheless, I cannot decide to withdraw my resignation tendered to the general intendant at the Royal Theatre, I do not conceal the fact that the call to leave the town where I have been able for so goodly a number of years to cherish art in the noblest sense of the word is linked with feelings of sorrow. In spite of my attachment to these concerts and my wholly harmonious relations with the direction and the committee, the compelling consideration of my health must cause me to limit my activity as conductor to Munich, where for six years has been my home, and to cease undertaking artist tours, when they merely relate to directing. I request my friends here to grant me the fulfillment of this my heart's wish.

FELIX WEINGARTNER.

Siegmund von Hausegger, the well known conductor, of Frankfurt, is much interested in the "psychology of program." He has sent letters to well known musicians in which he asks their opinion as to the best and most well balanced way of forming a program. Answers were received from a large number, including such artists as Joachim, Ansoerge and Messchaert. Most of those who responded agreed that a reform in the making up of orchestral programs is necessary, and suggested that they be formed on artistic lines by the director of the orchestra concert, and that the soloist should conform in making the program one of pure style. It was further desired that instrumental and vocal solos, with piano accompaniment, be abolished from the orchestra concert. Hausegger has published the answers in the December number of the *Sddeutschen Monatsheft*, with a few appropriate words of comment.

Joachim and Hausmann recently played the Brahms double concerto for violin and 'cello at Königsberg.

Bernard Stavenhagen will give a concert at Beethoven Hall with the Philharmonic Orchestra December 29. He seems to be taking up his pianistic activity again. Since his retirement from the directorship of the Royal Academy of Music at Munich he has more time for his instrument.

Concerning Jan Kubelik's Berlin appearance the most contradictory reports are in circulation. It was recently announced on good authority that he would not play here this season. The *Börsen Courier* of today, however, positively states that he will give a concert of his own in the Philharmonie, with orchestra, early in January.

The second Künstler Abend or concert of the new series arranged by Hermann Fernow, of the Wolff Bureau, will take place January 9. A new pianist, Germaine Schnitzer, of Paris, and Pablo Casals, the celebrated Spanish 'cellist, will play, this being the first appearance of these artists in the German capital.

Leopold Godowsky recently played in four of the leading cities of Holland, scoring one of the greatest successes that a pianist ever had in that country.

Busoni will give a Liszt concert on December 15.

Mark Hambourg has been meeting with immense success in Russia. He made himself very popular in Moscow.

Prof. RUDOLF SCHMALFELD,

Mme. MARGARETHE SCHMALFELD-VAHSEL,

Kammersängerin,

VOCAL INSTRUCTION.

Voice building by means of concentrated tone.

Specialty made of Restoring Lost and Injured Voices and of Wagner singing.

Lessons given in German, English, French and Italian.

Samberger St. 4, BERLIN, W.

D. RAHTER, LEIPZIG.
Works of **P. Tschalkowsky.**
Catalogue, with Portrait and Biography, 28 pages, sent post free on application.

GEORG FERGUSON
BARITONE.
Vocal Instruction.
KLEIST STRASSE 27, BERLIN W.

KIRK TOWNS
BARITONE.
Chief Assistant of GEORG FERGUSON.
BERLIN, W. Münchner St. 8.

GODOWSKY CHOPIN STUDIES

TRANSCENDENTAL SCHOOL OF MODERN PIANO VIRTUOSITY.

Fifty Studies based on the original twenty-seven Etudes.

FOR CONCERT USE AND HIGHEST TECHNICAL DEVELOPMENT. PRICE, 90 CENTS EACH.

Also Godowsky's Concert Arrangement of Weber's Rondo ("Perpetuum Mobile") and "Memento Capriccio." Price, \$1.50 each.

SCHLESINGER (R. LIENAU), Music Publishers, BERLIN W. 8.

EHRlich's SCHOOL OF MUSIC,
ESTABLISHED 1878. DRESDEN: 18 Walpurgistr.

Announces the engagement of the Pianist

H. POTTER-FRISSELL, to introduce the

LESCHETIZKY METHOD AND SCHOOL OF INTERPRETATION.

EHRlich's SCHOOL OF MUSIC

Offers instruction in every department of music; largest private music school in Dresden. Director PAUL LEHMANN COTER.

HENR. POTTER-FRISSELL is also instructor of music in Franklin College University preparatory school for boys and girls, in connection with the American College Entrance Board of Examinations. Principal, JOHN F. LOGIE, M. A., St. Douglar, Dresden.

by giving the entire net receipts of his concerts to the Red Cross, for the benefit of the wounded Russian soldiers.

Concertmeister Schleicher, of the Bremen Philharmonic Orchestra, of whose illness I wrote last week, died suddenly last Wednesday. Although he was not expected to live, yet his end came as a shock to his many friends. He was a gifted and popular young man, and it is hard that his young life should be thus snuffed out.

Schleicher's death puts on the market a magnificent Stradivarius violin. It was given Schleicher by a wealthy patron, who paid \$8,000 for it some six years ago. Today it probably could not be had for less than \$10,000. I know the violin well, and frequently played on it when it was in the possession of the Berlin dealer, W. H. Hammig. It is a first class Strad. in every respect.

Julius Singer, a young violinist from Buffalo, N. Y., is one of the latest American arrivals in Berlin. He is studying at the Stern Conservatory, and is having personal instruction from the director, Prof. Gustav Hollaender.

Antonia Dolores will give a concert here tomorrow evening. November 29 she sang at a big concert given by the Lehrergesang Verein under the direction of the eminent conductor Josef Frischen in Brunswick, achieving one of the most notable successes ever had by a vocalist in that city. The public and the critics were enthusiastic in their praises.

Margaretha Brunsch, a young alto from San Francisco, who has been studying in Paris for several years, and who is now taking a supplementary course here, will give a concert January 4 in Bechstein Hall. The young lady has a fine alto voice of large compass and of considerable volume, and she has been trained in the way the artist should go.

Katherine Wright, of Chicago, is another late American arrival, who will also probably be heard here in concert. Mrs. Wright has a mezzo soprano voice of a beautiful quality, and she sings artistically and with much soul. She studied with Bouhy in Paris for some time. Here she is coaching with that great artist, Antonia Mielke.

Ruth Deyo, the young American pianist from Albany, N. Y., who made a very successful debut in Berlin last season, and who has been home on a visit, returned to Berlin recently, and is studying with Carreño.

The photograph accompanying this article is an excellent likeness of the best amateur fisherman in Belgium.

This is the way he looks when at his favorite haunt during the summer months. As he is not an unknown quantity in the musical world, where he is known as Eugene Ysaye, the readers of THE MUSICAL COURIER will find the picture interesting.

Paris Chambers, the American cornetist, is having a remarkably successful tour in England. Since October 1, when he opened in the Crystal Palace in London, he has played nearly every night, meeting everywhere with enthusiastic receptions. He will return to Berlin for the Christmas holidays.

The complete list of concerts for the week was as follows:

SUNDAY, NOVEMBER 27.

Philharmonie—Matinee, Nikisch Probe, soloist, d'Albert; evening, Philharmonie "Pop."
Logen Hall, Charlottenburg—Dario Saavedra, piano.
Royal Opera—Matinee, Meinungen Hofkapelle; evening, "The Merry Wives of Windsor."
West Side Opera—"Wiener Blut."
National Opera—"Fedora."

MONDAY, NOVEMBER 28.

Bechstein Hall—Hilda Rose, vocal.
Beethoven Hall—Berlin Lehrerinnen-Gesangverein.
Philharmonie—Nikisch symphony concert; soloist, d'Albert.
Singakademie—Kotzolscher Liederverein.
Hôtel de Rome—Josa Hrdlicka, piano.
Royal Opera—"Lohengrin."
West Side Opera—"The Huguenots."
National Opera—"Der Waffenschmied."

TUESDAY, NOVEMBER 29.

Bechstein Hall—Waldemar Meyer, violin.
Beethoven Hall—Moriz Rosenthal, piano.
Philharmonie—Philharmonie "Pop."
Singakademie—Toni Kunz, vocal.
Royal Opera—"Bajazet," "Coppelia."
West Side Opera—"Wiener Blut."
National Opera—"The Favorite."

WEDNESDAY, NOVEMBER 30.

Bechstein Hall—Richard Buhlig, piano.
Beethoven Hall—Bohemian String Quartet.
Philharmonie Large Hall—Philharmonie "Pop."
Philharmonie Small Hall—Gertrud Köhnemann Zinnow, vocal.
Singakademie—Leo Gollanin, vocal.
Römischer Hof—Claire Heinemann, vocal; Maria Hugen, piano.
Royal Opera—"The Merry Wives of Windsor."
West Side Opera—"La Traviata."
National Opera—"Fedora."

THURSDAY, DECEMBER 1.

Bechstein Hall—Ossip Schnirlin, violin.
Beethoven Hall—Ferruccio Busoni, piano, with Philharmonic Orchestra.
Philharmonie—Isadora Duncan, with orchestra.
Singakademie—Richard Koennecke, vocal.
Royal Opera—"Tannhäuser."
West Side Opera—"Don Juan."
National Opera—"Der Waffenschmied."

FRIDAY, DECEMBER 2.

Beethoven Hall—Yvette Guilbert, vocal, and the Société de Concerts d'Instruments Anciens.
Singakademie—Anna Stephan, vocal.

Philharmonie—Winterfest.
Philharmonie Large Hall—Chamber music; Barth, piano; Wirth, violin; Hausman, cello.
Philharmonie Small Hall—Joseph Achron, violin.
Kaiser Wilhelm Gedächtniskirche—Concert by the Royal Dom Choir.

Royal Opera—Matinee, Weingartner Probe; evening, Weingartner symphony concert.

West Side Opera—"Wiener Blut."

National Opera—"Die Millionenbraut."

SATURDAY, DECEMBER 3.

Bechstein Hall—Parisian String Quartet.
Beethoven Hall—Hella Sauer, vocal.
Philharmonie—Benefit concert, Philharmonic Orchestra, Erksicher Men's Chorus.
Singakademie—Halir Trio.
Royal Opera—"The Merry Wives of Windsor."
West Side Opera—"Wiener Blut."
National Opera—"La Traviata."

Rosenthal's fourth and (for the present) last recital will take place next Tuesday at Beethoven Hall. The enthusiasm over this extraordinary man of the keyboard continually grows. He has so overshadowed other pianists appearing since his advent that comparisons seem ridiculous. Rosenthal may rest assured, should he decide to return to Berlin after New Year's, that he will be greeted again by crowded houses and with enthusiastic applause.

ARTHUR M. ABELL.

Josef Hofmann in Lakewood.

JOSEF HOFMANN is spending this week in Lakewood. His appearance at the Young People's Symphony concert in Carnegie Hall Saturday afternoon of last week was the pianist's fourteenth engagement since December 1, and the fortieth since the opening of his tour. Hofmann will return to New York Christmas morning for his popular recital in the afternoon at Carnegie Hall. The program will include a group by Russian composers—Rachmaninoff, Scriabine, Laidow, Tchaikowsky, Rubinstein and Medtner. The great pianist will also play at this recital the Liszt arrangement of the "Tannhäuser" overture.

Thursday afternoon, December 29, Hofmann will give a recital before the International Society of Piano Teachers and Players in session at Association Hall. The program for this event was recently published in THE MUSICAL COURIER.

Randolph-Hutcheson Recital.

HAROLD RANDOLPH and Ernst Hutcheson are to give a recital for two pianos in Mendelssohn Hall Wednesday afternoon, January 4, at 3 o'clock. The abilities of these two artists are appreciated by those who have heard them in New York city at different times with the Kneisel Quartet. Their coming recital is sure to be one of the interesting events of the early new year. A program of usual interest is promised.

Clifford WILEY
BARITONE.
"THE STANLEY,"
124-126 West 47th Street. PHONE: 4249 38th Street.

LENA DORIA DEVINE
PUPIL OF FRANCESCO LAMPERTI.
Vocal Instruction.
Solo Teacher of BLANCHE DUFFIELD, Coloratura Soprano; Sousa's Band several seasons; Herbert Orchestral Concerts, etc.; CLARA HAMMER Coloratura Soprano, Grand Opera, Havana; MARIE SIERSDOOPER, Dramatic Soprano, Milan; JOSEPHINE MULDERBERG, Soprano; MARIE LOUISE GENTLE, Contralto; AIMEE DELANDRE, Soprano; EDWARD W. GRAY, Tenor (Old First Presbyterian Church); FREDERICK BUTTERFIELD ANSELL, Baritone; JOSEPH MILLER, Bass, and other successful singers. STUDIO: 136 5th Ave., NEW YORK.

New York College of Music
128-130 East 58th Street.
(Formerly ALEX. LAMBERT.)
Directors: Carl Hein, August Fraemcke.
Private instruction in Piano, Singing, Violin, Cello and all branches of music, by a faculty unsurpassed for its excellence.
SPECIAL DEPARTMENT FOR BEGINNERS.
All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.
Students received daily. Catalog sent on application.

FRANK KING CLARK
Residence and Studio:
28 Rue de Ponthieu, PARIS, FRANCE.
DELMA-HEIDE
(ROME-FLORENCE-MILAN)
VOICE AND THE ART OF SINGING
Care of MUSICAL COURIER, PARIS



THE Smith & Nixon

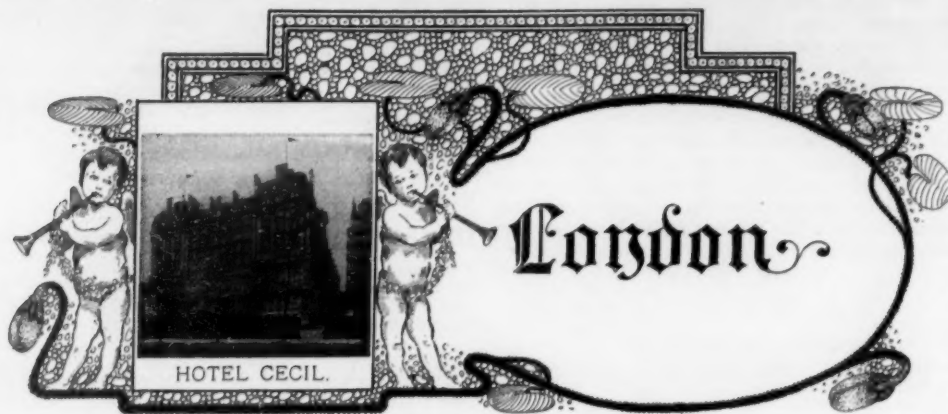
THE GRAND PIANO IN UPRIGHT CASE.
Built on the principle of the Parlor Grand, and its equal in musical results. This system of construction properly presented gets other upright pianos out of competition.
Reasonable inducements offered dealers.
The Smith & Nixon Piano Mfg. Co.
18-12 East Fourth Street, CINCINNATI, OHIO.

OSCAR SAENGER
VOCAL INSTRUCTION.
Teacher of Mme. Josephine Jacoby, contralto, the Conried Grand Opera Co.; Mme. Sara Anderson, soprano, Grand Opera, Nuremberg, Germany; Mme. de Pasquali, soprano, Grand Opera, Italy; E. Leon Raina, basso, Royal Opera House, Dresden, Germany; Joseph Baerstein, basso, Grand Opera, Nuremberg, Germany; Allen C. Hinchley, basso, Grand Opera, Hamburg, Germany; Elizabeth D. Leonard, contralto; Bessie May Bowman, contralto; Mme. Marie Rappold, soprano; Hildegard Hoffmann, soprano; Elsa Marshall, soprano; Mrs. Alice Merritt Cochran, soprano; Grace Longley, soprano; John Young, tenor; Walden Laskey, baritone; Henri G. Scott, basso, and other prominent singers now before the public.
Telephone 6669 Plaza. Studio: 51 East 64th St., NEW YORK.

FRED WHEELER
BASS-BARITONE.
259 West 113th Street. Telephone: 2348R Morningside.
J. FRED WOLLE,
ORGANIST.
Address: THE WOLFSOHN MUSICAL BUREAU, 134 East 17th St., New York.

SIMON BUCHHALTER
Concerts, Recitals and Instruction.
STUDIO: 15 EAST 59th STREET, NEW YORK.

A. CARBONE
Voice Production.
Art of Singing.
Coaching for Opera with Acting.
ITALIAN METHOD.
240 Fifth Avenue, New York.



HOTEL CECIL, LONDON,
December 7, 1904.

CO man of a music publisher's modest and retiring disposition it must be quite embarrassing to find himself the cynosure of every eye, as some members of that profession seem to be at the present moment. The fuss all started, of course, over the music pirate, who hawked cheap copies of copyright songs about the streets at ridiculously low prices, and plied his nefarious calling without the least fear of the interference of the law. The publishers were naturally up in arms against this, and we all sympathized with them and sent out subscriptions—or at any rate talked about sending them—to the Musical Defense League. Then, however, two daily papers put a totally different complexion upon affairs. They maintained that the publishers had only themselves to blame, that 2 shillings is an exorbitant price to charge for a song, which is certainly perfectly true with regard to most of the songs that appear nowadays, and that it is possible for publishers, authors and composers to make a decent profit out of a song if it is sold at 6 pence. This they proceeded to prove by starting a series of sixpenny songs, which are, I believe, having a very good sale. This naturally drew upon them the righteous wrath of the publishers, who stated exactly what they thought of the newspapers in no uncertain terms. I need not deal with this part of the controversy, however, because I understand that particulars of it have already been sent to New York.

The publishers, however, who were beginning to lose our sympathies a little, have now laid themselves open to a flanking attack from B. W. Findon, the well known music critic and a prominent member of the Playgoers' Club. This club raises a fund every Christmas for the purpose of sending poor children to the pantomime, a most worthy object, as everyone will admit. In order to raise the necessary funds it always gives a concert at one of the big theatres on a Sunday evening in December, at which many famous singers are only too ready to appear, while famous actresses sell programs and their signatures at prices which vary according to the susceptibility and the pocket of the pur-

chaser, and form a very handsome addition to the fund. This year the concert was arranged as usual. His Majesty's Theatre was taken, and a number of great singers, some of whom are so popular that they can fill the house wherever they sing, offered their services. At the last moment, however, two publishers put their spokes in the wheel. Some of the best known of the singers, they said, were under contract with them not to appear at any ballad concerts except those which were run by themselves, with a view to advertising their own wares, and they must withdraw. The singers at first did not quite see the point, and tried the effects of a little gentle persuasion, but the publishers were adamant. If they persisted, they said, their engagements for next year would be cancelled. So the singers in question had to withdraw, and the fund lost £150. Of course Mr. Findon did not mention the names of the firms, and I need hardly say that I have not the remotest idea of who they may happen to be. After this, however, the public will, of course, sympathize with them more than ever in the battle for existence against pirates and daily papers.

The concert, however, was a great success all the same. Lillian Blauvelt, whose voice seems to improve every year, sang Liza Lehmann's "Spinning Song" so delightfully that she had to repeat it. Alice Esty scored a great success in an air from "La Traviata," giving Tosti's "Good-Bye" as an encore. Marie Brema sang two of Stanford's arrangements of old Irish melodies, and the list of singers also included Lloyd Chandos and Charles Copland. The London Symphony Orchestra also gave its services, and played an excellent selection, which included Arthur Hery's charming overture, "Youth," Mackenzie's "Cricket on the Hearth" overture, Stanford's overture to "Shamus O'Brien," and German's "Henry VIII" dances, many of which were conducted by their composers.

Tuesday afternoon last Norah Drewett, a clever young pianist, gave an excellent program at the Aeolian Hall, while on the same afternoon Sarasate gave his fourth and positively his last violin recital at St. James' Hall. As at his second recital, he headed his program with the

"Kreutzer" sonata, in which he was joined by Dr. Otto Neitzel, who earned his full share of the very warm reception to which the performance was treated.

A performance of the "Elijah" in the evening took place at the Queen's Hall, in aid of the Royal Society of Musicians. The London Choral Society, conducted by Arthur Fagge, gave an excellent account of the choruses, while the principal soloists were Agnes Nicholls, Giulia Ravogli, and William Green.

The same evening Hugo Heinz and Howard Jones gave an excellent vocal and piano recital at the Bechstein Hall. Mr. Heinz, as usual, chose his songs well, and sang them cleverly; he won his principal successes in Schubert's "Nacht und Träume," Franz's "Frühlingsliebe" and Strauss' "Breit Über Mein Haupt." Mr. Jones played a number of pieces by Bach, Brahms, Liszt and Chopin in a manner that showed that he is equally at home in music of every age and school.

Wednesday afternoon Armand Ferté and M. Chailley gave their second concert at the Salle Erard, and more than deepened the very excellent impression that they made a week ago by their sincere and interesting playing. The evening was principally given up to Scotch concerts in celebration of St. Andrew's Day.

An excellent program was arranged by Messrs. Broadwood for the third of their chamber concerts, which took place at the Aeolian Hall on Thursday evening. When Frank Thistleton and Grace Sunderland are playing, indeed, the music is always interesting, for these two clever artists make a specialty of reviving the music of certain of the early composers whose chamber works have long since been forgotten. Thursday they were joined by Royston Cambridge and Claude Hobday in Purcell's sonata in D for two violins, double bass and piano, and Arne's sonata in A for the same combination, both of which were certainly new to the greater part of the audience, though they deserve to be far better known. One of the features of the concert was the appearance of Ernesto Consolo, the famous pianist, who is making a great name for himself in London. His performance of Beethoven's sonata in D, nicknamed the "Pastoral," was notable for its strength and sanity. Consolo's technic is of the most brilliant order, but he is never guilty of using it for personal display, and his reading of the sonata was instinct with the true Beethoven spirit.

The singing by Herbert A. Fricker's select Leeds Choir of a number of old madrigals and some part songs by Brahms was very disappointing. We had been led to expect great things of this choir, but its singing actually proved to be sadly lacking in light and shade, while its intonation was very far from being above suspicion.

It is rather astonishing that Gluck's "Alceste" should have had to wait over 130 years for its first production in England, yet such is actually the case, for, though it was first produced in 1767, it was never played here till Friday



First American Tour of DA MOTTA The Great Portuguese Pianist.

"Da Motta is a very wonderful player."—*The Sketch*, Feb. 18, 1903.
"Senhor Da Motta is at the present moment equal to the greatest of contemporary piano players."—*Pall Mall Gazette*, London, Feb. 28, 1903.

"The brilliancy of his execution and the virility of his touch and interpretation are just as admirable as his grace and lightness."—*Berlin Boersen Zeitung*, Jan. 31, 1904.

R. E. JOHNSTON, Manager, St. James Building, Broadway and 26th Street, NEW YORK.

EMILE LEVY, Traveling Representative.

THE
ONLY

"LESCHETIZKY"

Named after PROF. THEO. LESCHETIZKY of Vienna, by his special permission.

Mme. DE WIENZKOWSKA, DIRECTRESS AND FOUNDER.

PROF. LESCHETIZKY'S Sole Principal Assistant in this country, formerly in Vienna; also Concert Pianiste.
CARNEGIE HALL. Address Communications: 147 W. Eighty-second Street, NEW YORK CITY.
LESCHETIZKY—"Madame Wienzkowska's success as a piano virtuosa and teacher is eminent."
PADEREWSKI—"Madame Wienzkowska is a finished pianiste and possesses an extraordinary ability of communicating to others a complete knowledge of her art."
HANS KISTNER—"I consider you an artist of finest esprit and taste, and a representative of a most solid school."

SCHOOL OF
PIANO PLAYING
IN AMERICA.

Mme. GILDA RUTA

OF NAPLES.

Pure Italian Bel Canto.

Voice Placing, Voice Culture and Preparation for Concert and Opera

RESIDENCE-STUDIO: 165 East 79th Street, NEW YORK.
RECEPTION DAYS: Tuesdays and Fridays.

last, when the operatic class of the Royal College of Music gave a performance of it at His Majesty's Theatre. The interest of the performance was principally antiquarian, for, though the opera has certainly many beautiful passages, it contains pages and pages of the dreariest recitative which drive one furiously to yawn. There are a few scenes which one would be glad to see again, such, for example, as the second scene of the first act, in which the noble air "Divinités du Styx" occurs; the ballet in the second act, which was really charmingly done—we have not seen better dancing on the stage for a long time—and the scene by the gates of Hades, but without the ridiculous cinematographic spectacle of Hercules fighting the spirits, to which we were treated on Friday. Much of the rest of the opera, however, is not a little tedious. The performance was very creditable, but scarcely calls for criticism. Nannie Tout, a promising young singer with a fine dramatic soprano voice, made an excellent Alcestis, and the smaller parts were very capably filled. Sir Villiers Stanford conducted.

Ralph Vaughan Williams, who gave a concert at the Bechstein Hall in the evening, is one of the best of our younger composers, though he is less well known than some of his confrères. His music is sane and original, and he is not a victim of incurable Weltschmerz, which is as fashionable a complaint among musicians as is appendicitis among leaders of society. Some of the songs that were sung on Friday are very beautiful indeed, notably a cycle of which the words are taken from Rossetti's "House of Life," and two duets for soprano and baritone, with words by Walt Whitman. The concert was a success in spite of the eccentricities of the singers, Beatrice Spencer, Edith Clegg, Walter Creighton and Foxton Ferguson, who treated their audience to an exhibition of a round dozen of different styles of voice production, all of them equally bad.

Saturday afternoon Helen Hulme and Agnes Gardner Eyre gave a very successful concert at St. James' Hall. Miss Hulme is a young singer with a pleasant voice, which she uses well. She possesses the powers of a real artist in such songs as Gluck's "Vieni che Poi" and a carefully chosen group of German songs by Franz, Brahms and Emmerich. Miss Eyre has played a good deal in London of late, and has always shown herself to be a good executant and a clever artist. She was at her best in Liszt's thirteenth rhapsody, an arrangement of Weber's polonaise, and two pieces from Schumann's "Phantasiestücke," of which "Des Abends" was exceptionally well played.

Monday evening the London Choral Society gave the first London performance of Dr. Walford Davies' cantata, "Everyman," at the Queen's Hall. This cantata made a

great success when it was produced at the Leeds Festival a few months ago, a success which was certainly no more than its just due. Dr. Davies set himself a very difficult task when he selected the old morality play for musical setting, but he has succeeded where many other would have failed. His music is a happy combination of the old and the new, and he has preserved the atmosphere of the words while employing at the same time the most modern devices of rhythm and harmony. The performance, which was conducted by Arthur Fagge, was fairly satisfactory, but a few more rehearsals would not have been amiss. The solos were sung by Miss Gleeson-White, Muriel Foster, Gregory Hast and Kennerley Rumford, and Arthur Fagge conducted.

Herbert Fryer, one of the cleverest of our younger pianists, gave a recital at the Bechstein Hall.

Ernesto Consolo's recital at the Aeolian Hall on Tuesday afternoon was a great success, but discussion of it must stand over till next week.

ZARATHUSTRA.

LONDON NOTES.

Agnes Gardner Eyre, the clever young American pianist, recently made a most successful tour of Great Britain during five weeks, with Ella Russell. On the completion of the tour she played at the Florizel von Reuter concerts at Edinburgh and Glasgow, and had a splendid reception. November 16 she gave her first piano recital in London at Bechstein Hall with conspicuous success. The hit of the evening was made in an intermezzo and the scherzo in E flat minor by Brahms, and she was also heartily encored after a Chopin group, as well as at the close of the program. Miss Eyre is still kept very busy with engagements in the provinces, as well as in London. Last week she played at the Reuter concerts at Bath and Cheltenham. This evening she is the guest of the Countess of Ilchester at Melbury House, Dorset, and will have the honor of playing before the Prince and Princess of Wales.

Chev. Arrigo Bocchi gave a very successful matinee musicale at the Grafton Galleries last Friday. He was assisted by several distinguished artists, and his instrumental sextet was heard in works by Conus, Jadassohn, Ketten, Sinding, Godard, &c.

Dr. Richard Strauss has been very busy of late; besides his onerous duties as chief conductor of the Royal Opera, Berlin, he has conducted fifteen concerts within the last three weeks. During last week he concluded four concerts at Amsterdam, two concerts at Antwerp, and on his way back to Berlin he remained at Cologne to hear the first performance of his "Symphonia Domestica." He will make

his only appearance in London this year at the Queen's Hall, in connection with the Queen's Hall Orchestra, on Monday evening, December 19, when a very effective program will be presented, among other items being his symphonic poem, "Death and Transfiguration," which met with such popular favor at the festival last year. The solo pianist at this concert will be Ethel Newcomb, of whom the foreign press speaks in the very highest terms. The concert will be under the direction of Hugo Görlitz.

The Sunday afternoon concerts at the Queen's Hall have proved immensely successful. It was six years ago yesterday that the first public announcement was made of the contemplated formation of the society which since then has had control of the orchestral concerts at the Queen's Hall on Sunday afternoons. The first regular series of Sunday afternoon orchestral concerts was inaugurated on October 6, 1895, with Alberto Randegger as conductor. The prices were sufficiently low as to preclude any idea that the concerts were given by Robert Newman for "personal gain or profit." If they had been it is difficult to see in what way anyone would have been harmed. Music of the highest class was being provided at moderate prices on Sunday afternoons, and thousands were being afforded the opportunity of hearing the works of the great masters. This happy state of things was, however, not to be allowed to continue without protest. The members of the London County Council, worthy descendants of the Puritans of old, renewed the license of the Queen's Hall on the condition that the hall should not be opened on Sundays "for private gain or by way of trade." For one Sunday the hall remained closed, but public opinion manifested itself so strongly in favor of the continuance of the concerts that two testimonial concerts to Mr. Newman were organized by the members of the orchestra during the following week. Before another week had expired the Sunday Concert Society had been successfully established at a public meeting held on December 9, 1898. Since then matters have proceeded smoothly in spite of the London County Council.

Señor Juan Bridgman, who gave a recital of his own compositions at the Steinway Hall on Monday evening, is a grandson of an officer in the British navy who settled in Spain and married a Spanish lady. Señor Bridgman, who lives at Barcelona, is only twenty-four years of age.

Arthur Newstead announces an orchestral concert for Monday next at the Queen's Hall. He will be assisted by the London Symphony Orchestra, conducted by Sir Alexander Mackenzie. The program will include "Astarte," a prelude by Sir Alexander Mackenzie and a concert overture in D by A. von Ahn Carse, both new to London. Mr. Newstead will be heard in concertos by

ALEXANDER LAMBERT

78 East 81st Street,
NEW YORK CITY.

JUST PUBLISHED BY
G. SCHIRMER,
NEW YORK.

Wagner's Music Dramas

Analyzed, with the leading motifs. By **Gustav Kobbé.**

PRICE, NET, \$1.00.

Also (uniform with other volumes of Schirmer's Standard Collection of Operas)

Der Freischütz

BY **Carl Maria von Weber.**

Vocal Score, German and English, with an essay on the story of the opera.

BY **Richard Aldrich.**

PRICE, PAPER, NET, \$1. CLOTH, NET, \$2.

Season 1904-1905 in America.

ETTA DE MONTJAU

SOPRANO.

Under the Management of **HENRY WOLFSOHN**, 131 East 17th Street, NEW YORK.

THE PHILADELPHIA ORCHESTRA, FRITZ SCHEEL, Conductor.

A permanent orchestra of eighty musicians maintained for concert purposes exclusively.
Available for concerts and oratorios.

1520 Chestnut Street.

JOHN MAHNKEN, General Manager

Washington College of Music

SYDNEY LLOYD WRIGHTSON, Director.

The largest, most influential and thoroughly equipped Faculty of any College of Music in the country.

Dean of the Faculty: **Mr. REGINALD de KOVEN.**

Bureau of Artists: **KATIE V. WILSON**, Manager.

Applications: 1218-20 F Street, N. W., WASHINGTON, D. C.

Saint-Saëns, Beethoven and Liszt. Dr. Theo Lierhammer will be the vocalist.

Evelyn Stuart will give a concert in connection with the Curtius Club at the Bechstein Hall on January 14. This will be the first orchestral concert held in this hall, and it will be interesting to judge the effect of orchestral works and piano concertos under these more intimate conditions. The orchestra will consist of about forty performers, and it may be borne in mind that Mozart and Beethoven wrote some of their works for orchestras of these dimensions.

Alys Bateman's recent vocal recital at Bechstein Hall was so successful that she will give another on February 21, when she will be assisted by Dr. Theo Lierhammer and Dorothy Maggs. Previous to this Miss Bateman is going on a provincial tour.

Isidore de Lara has just been the recipient of a signal honor in Ghent. He was invited by the director of the Grand Theatre to preside at a three days' festival of his own works. On Wednesday night "Moina" was given; on Thursday "Messaline," and on Friday the chief feature of the performance was a piece in a prologue and three episodes entitled "Le Réveil de Bouddha," a condensed and rewritten version of his first opera, "The Light of Asia," which was heard at Covent Garden in 1892. At each of the three performances the Grand Theatre was crowded by an appreciative and discriminating audience, and there was no questioning the success of the festival as a whole.

Landon Ronald has arranged for Victor Maurel to give a vocal recital at St. James' Hall next Saturday afternoon. The distinguished artist will give an interesting list of songs, operatic and otherwise, and he will be assisted by Alice Neilsen, who made so notable an advance in public favor during the San Carlo Company's season at Covent Garden, when she appeared with M. Maurel in "Rigoletto."

Adela Verne, the pianist, will have the assistance of Madame Albani and Mr. Santley at her orchestral concert to be conducted by George Riseley, at St. James' Hall on Thursday evening. Miss Verne will play Liszt's concerto in E flat and Paderewski's "Polish Fantasia," and she will be joined by her sister, Mathilde Verne, in the performance of Mozart's concerto in E flat for two pianos and orchestra.

Maud MacCarthy will play the solo in Beethoven's violin concerto at the Queen's Hall Symphony concert on Saturday afternoon.

Concerts for the Week Ending December 10.

MONDAY.

Alice Hamilton, Howard Hadley and Leon Réne's concert, Bechstein Hall, 3:30.
Herbert Fryer's piano recital, Steinway Hall, 3:15.
Kitty Woolley's violin recital, Leighton House, 5.
London Choral Society, "Everyman," Queen's Hall, 8.
Frank Arnold's violin recital, Bechstein Hall, 8:15.
Juan Bridgman's recital, Steinway Hall, 8:30.
Henriette Schmidt's third concert of chamber music (by permission of Mrs. Ashbee), 37 Cheyne walk, Chelsea, 8:30.

TUESDAY.

Royal Academy of Music Students' orchestral concert, Queen's Hall, 3.

AMERICAN MUSICAL CLUB DIRECTORY

1904—Just Out.
Price \$2.50, delivered.

Addresses of Musical Clubs, Singing Societies, Orchestral Associations, Piano and Choral Clubs, Opera Houses, Y. M. C. Associations, Portraits and addresses of Artists, Etc.

Over 2,000 Clubs and Societies,
Over 4,000 Individual names and addresses throughout
the United States and Canada.

Remit by P. O. or Express Order, Draft or Registered Letter to

LOUIS BLUMENBERG, Publisher,
419 St. James Building, New York.



LOUISE B.
VOIGT

SOPRANO.
Oratorio, Concert and
Song Recitals.

Address
RICHARD BYRON,
Manager,
338 West 36th St., NEW YORK.
Telephone: 4301 R Columbia.

Newland Smith concert, Bechstein Hall, 3:30.
Ernesto Consolo's piano recital, Aeolian Hall, 3.
Abbas' violoncello recital, Queen's Hall, 8:30.
Herbert Carr's concert, Bechstein Hall, 8:30.
Margaret Stone and Agenza Cochrane's concert, Steinway Hall, 8:15.
The Royal College of Music—"Patrons' Fund" chamber concert, Aeolian Hall, 8.

WEDNESDAY.

Leonard Borwick's only recital, St. James' Hall, 3.
Susan Metcalfe's vocal recital, Bechstein Hall, 3.
Ellen Bowick's dramatic recital, Bechstein Hall, 8:15.
Cicely Hyde's chamber concert, Steinway Hall, 8.

THURSDAY.

Guy Denbury's concert, Bechstein Hall, 3.
M. and Mme. Von Dulong's vocal recital, Aeolian Hall, 3.
Archy Rosenthal's piano recital, Salle Erard, 3:30.
Adela Verne's orchestral concert, St. James' Hall, 8.
Stock Exchange Orchestral Society's concert, Queen's Hall, 8.
Olive Hilder's vocal recital, Bechstein Hall, 8:15.

FRIDAY.

Walter Ford's third concert lecture, Leighton House, 5.
Harold Bonarius' violin recital, Bechstein Hall, 8.

SATURDAY.

Fourth Symphony concert, Queen's Hall, 3.
M. Maurel's vocal recital, St. James' Hall, 3:15.
Curtius Concert Club's concert, Bechstein Hall, 3:30.
Incorporated Society of Musicians' musical evening, 26 Hanover square, 7:30.
Dulwich Philharmonic Society, "Messiah," Crystal Palace, 7:30.
Madame Franken and Alice Morelle's violin and piano recital, Bechstein Hall, 8:30.

National Conservatory Concert.

STUDENTS of the National Conservatory of Music gave an excellent concert Monday evening, December 12, at Assembly Hall, 109 East Twenty-second street. The string orchestra, under the direction of Leo Schulz, performed the overture to "Zampa" as the opening number and Handel's "Largo" as the final number of the program. Piano, violin and voice departments were admirably represented by gifted young men and women. Nicholas Garagusi played the first movement from Vioti's violin concerto, in A minor. Julius Casper, another violinist, played a ballade and polonaise by Vieuxtemps.

Marie Schwartz and Dora Friedsell were the pianists of the evening. Miss Schwartz performed a gigue and variations by Raff and Miss Friedsell the valse from Rubinstein's "Le Bal." Two singers and a cellist complete the record of a well balanced program. Rose Schoverling sang "Lascia ch'io Pianga" from Handel's "Rinaldo," and Agnes D. Wainwright sang an aria from Bizet's opera, "Les Pêcheurs de Perles." Sarah Gurovitch played as a cello solo "O Cara Memoria," by Servais.

Monday evening, January 16, the conservatory will give a Dvorák memorial concert at the Church of the Ascension, Fifth avenue and Tenth street. Other students' concerts are announced for February 14, March 21 and April 18 at Assembly Hall.

A Bendheim Pupil's Success.

A NEW pupil of Max Bendheim who is forging to the front is Peter L. Cunningham, the possessor of a tenor voice of exceptional promise. Mr. Cunningham studied with Mr. Bendheim for four years, and the latter has been his only teacher. A recent appearance in Columbia, S. C., was spoken of as follows by the State of that city: "The Metropolitan Club had the pleasure of first presenting Peter L. Cunningham as a singer before a Columbia audience. He has studied for a number of years in New York, and possesses a tenor voice whose natural sweetness of quality has been refined and cultivated to a delightful degree."

BACH FESTIVAL IN BETHLEHEM.

HERE are some notes about the Bach festival in Bethlehem, Pa., next week:

The announcement of each session will be made from the belfry of the church by the choir of thirteen trombones.

CHORUS.

The Bach Choir numbers 124 members. (As in the former festivals, the entire congregation is requested to rise and sing the chorales, the music of which is printed in the program books.)

ORCHESTRA.

The orchestra will comprise 60 instruments, including 10 first violins, 10 second violins, 5 violas, 4 violoncellos, 3 double basses, 2 flutes, 4 oboes, 2 oboi d'amore, 2 English horns, 2 French horns, 3 trumpets, 1 pair kettledrums, 3 soprano, 3 alto, 3 tenor and three bass trombones.

WEDNESDAY EVENING, DECEMBER 28, AT 8 O'CLOCK.

I.—"How brightly shines the Morning Star!
The nations see and hail afar
The Light in Judah shining."

Composed for the Festival of the Annunciation. II.—The five part "Magnificat."

WEDNESDAY EVENING, DECEMBER 28, AT 8 O'CLOCK.

The "Christmas" oratorio, parts I and II.

THURSDAY AFTERNOON, DECEMBER 29, AT 4 O'CLOCK.

I.—"O Jesus Christ, Light of My Life," the only church cantata by Bach written for voices and wind instruments alone. The instruments which will be used on this occasion are trumpets and trombones. II.—"The Lord Is a Sun and Shield."

THURSDAY EVENING, DECEMBER 29, AT 8 O'CLOCK.

The "Christmas" oratorio, parts III and IV.

FRIDAY AFTERNOON, DECEMBER 30, AT 4 O'CLOCK.

I.—Suite in B minor. II.—Unaccompanied double chorus motet, "Sing Ye to the Lord a New Made Song." III.—Second Brandenburg concerto.

FRIDAY EVENING, DECEMBER 30, AT 8 O'CLOCK.

The "Christmas" oratorio, parts V and VI.

The soloists include Lucy A. Brickenstein, Marguerite Hall, Nicholas Douthy, Julian Walker, John Eckroth, Edward P. Johnson and Howard J. Wiegner. Dr. J. Fred Wolfe will be the conductor.

Program books will be issued, containing the full text of each vocal work; the music of the chorales to be sung by the congregation, supported by the chorus, the orchestra and the organ, and lists of names of members of the Bach Choir, of the orchestra and of the choir of trombones. The official program book, price 25 cents, will be on sale at the office of I. H. Shimer, No. 21 Broad street, Bethlehem, Pa. Mail orders will receive prompt attention.

All inquiries concerning hotels and boarding houses should be addressed to Mrs. E. F. Gray, 153 South New street, Bethlehem, Pa. All inquiries concerning details of arrangement, railroad facilities and sale of tickets should be addressed to I. H. Shimer, No. 21 Broad street, Bethlehem, Pa.

Mendelssohn Trio Club Concert.

IN trios by Mozart and Rubinstein and Beethoven's "Kreutzer" sonata the Mendelssohn Trio Club opened their fourth season at the Hotel Majestic Tuesday afternoon of last week. That admirable young soprano, Corinne Rider-Kelsey, sang Liszt's "Loreley," and songs by Spruss, Rogers and Mary Turner-Salter. The ballroom of the hotel was crowded with a fashionable audience.

THE
METHODS
OF

GUILMANT,

the distinguished French Organist,
can be acquired at the

GUILMANT ORGAN SCHOOL

Under the personal tutorship of
WILLIAM C. CARL,

Send for Catalogue. 34 West 12th St., NEW YORK.



BROOKLYN.

BROOKLYN, December 17, 1904.



MUSIC by German, Norwegian, Hungarian, Italian, Bohemian, Polish and American composers made up the highly interesting offerings at the first matinee of the season given Sunday of this week by the Brooklyn Arion. The artists were Marie Rappold, Leopold Winkler, Henry P. Schmitt and Arthur Claassen. Mr. Winkler and Mr. Schmitt played the Grieg sonata for piano and violin in G major with that sympathy and insight that constitute a good ensemble performance.

Both the pianist and violinist were equally happy in their solos. Mr. Winkler departed from the conventional list of piano numbers by playing, first, Joseffy's transcription of the old classic song, "Nina," by Pergolesi. About the quality of Mr. Winkler's playing nothing new can be said. He remains one of very few artists who draw only beautiful tones from the instruments. All of us will not be inclined to agree with the great teacher who said that everything begins and ends with technic. When Winkler plays it is the velvety touch that first appeals to the listener. His technic is ample, and his interpretations are always intelligent. Poldini's dainty "Poupee Valsante," played after the old air, was a marked contrast, and still greater diversity was shown when Winkler followed with the stirring Schubert-Tausig military march. He was recalled several times, and for an extra number played a Chopin study.

Mr. Schmitt is one of the resident violinists who play in tune, and in other respects his playing gives pleasure. He performed the Wieniawski romance and the "Scene de la Czarda," by Hubay, both familiar pieces.

Madame Rappold, a prime favorite of the club, was suffering from a cold, and it is reported the singer left the sick room in order to fill her engagement. Before she appeared on the stage Mr. Claassen requested the audience to excuse the soprano if she did not rise to her usual standard. She did, however, and charmed as on previous occasions in some of the loveliest songs ever written—"Im Herbst," by Franz; "Das Veilchen," Mozart; "Ein Traum," by Grieg; "Allerseelen," by Richard Strauss; "Als die Alte Mutter," by Dvorak; "Für Dich," by Arthur Claassen, and "O Komm mit Mir," by Van der Stucken. After singing Mr. Claassen's effective and charming song, both singer and composer were rewarded with an extra round of applause. Mr. Claassen's piano accompaniments for Madame Rappold and Mr. Schmitt were discreet, sympathetic and artistic.

Margaret Goetz and Marguerite Liotard gave a song recital Tuesday afternoon before the Colonial Daughters of the Seventeenth Century at the home of Mrs. Samuel Bowne Duryea, 46 Remsen street. The program included Pilgrim psalmody, Puritan hymns, ballads of the olden time and some Indian songs.

A cold hall and the belated arrival of a concert grand piano tried the good humor of the audience assembled in the Pouch Gallery Tuesday night for the first concert of the Chaminade Club. The list of songs covered a wide range, from Schubert to Liza Lehmann.

The event of New Year's week will be the reappearance of Fritz Kreisler at Association Hall, Thursday evening, January 5.

The first division of the Baptist Temple Choir, E. M. Bowman director, gave their annual glee night entertainment Thursday evening in the auditorium of the Baptist Temple, Third avenue and Schermerhorn street, to their fellow members and guests to the number of 600. The program was interesting and profitable, as it consisted in a stereopticon trip to the St. Louis Fair, just closed, during which about 150 remarkably fine views were shown. Charles L. Jones, chairman of the first division entertainment committee, operating the lantern with skill. Professor Bowman made some introductory remarks about the Fair and the impressions that the great Exposition had left on his mind, and when in the course of the picture showing Festival Hall was reached, he went to the Temple organ and reproduced a piece of music that Dudley Buck had composed for him, "On the Coast," and which he had played on the monster organ at the Fair. This evoked enthusiastic applause. Then Bessie May Bowman sang one of the selections that she had given at her father's recitals in St. Louis, Allitsen's "Song of Thanksgiving," which likewise called forth manifestations of pleasure. The picture trip was then resumed and the party returned via the N. Y. C. R. R. to Brooklyn. The program was concluded by singing from the screen "My Country, 'Tis of Thee," after which the company adjourned to the dining room for refreshments. During an interval in this jollification Irene Zipcy, a member of the first division, sang several songs very sweetly.

A week ago tonight the Bay Ridge Choral Art Society sang "The Messiah" at the Bay Ridge Presbyterian Church. The soloists were Grace Longley, Lulu B. Cornu, John Young and Ericsson F. Bushnell. The unique feature of this society is that it is directed by a clergyman, the Rev. Robert Bruce Clark, who is also pastor of the church where the performance was given.

Thursday night a concert by resident soloists and the Choral Society of Flatbush was given at the Vanderveer Park Methodist Episcopal Church. When the multiplicity of choral societies in Brooklyn and the outlying precincts are studied it ought surprise no one when misstatements creep into the papers. The artists who live out of town are liable to be mixed in sending in their dates. We have the Brooklyn Oratorio Society, the Brooklyn Choral Art Society, the Bay Ridge Choral Art Society and the Choral Society of Flatbush. Bay Ridge and Flatbush belonged to

Brooklyn before the Greater New York charter bill was passed. Artists engaged for any of these societies are apt to write Brooklyn, and hence confusion and necessity for explanation. The fault for these complications belongs to the organizers who appropriate titles that already exist for the new clubs. It would be interesting to know which did the borrowing.

Schumann-Heink in "Love's Lottery" is this week's attraction at the Montauk Theatre.

An entertainment of real musical and dramatic merit was given at the Pouch Mansion in Brooklyn Saturday afternoon, December 10. Bertha Emilie Loew, a promising young actress, recited "Captain January," with musical illustrations by distinguished artists. Scenes were preceded and followed by music descriptive of the story. Before Scene I Mrs. William E. Beardsley performed the "Ave," from Schumann's "Carnival," and "Badinage." Between Scenes II and III Elizabeth Leonard sang "My Son," from "The Prophet." Clifford Wiley sang the prologue from "Pagliacci" between Scenes III and IV. Other musical numbers were a duet from "La Favorita," sung by Mrs. Leonard and Mr. Wiley; "Jamie," by Frain, and "Fairy Love Song," sung by Mrs. Leonard, and "When Stars Are in the Quiet Skies," by Lucas, and "Because," by D'Hardelot, sung by Mr. Wiley. Mrs. Beardsley played the piano accompaniments. The entertainment was given under the direction of Emily Farrow Gregory and Edith Cline Ford. A representative audience applauded this unusual and delightful program.

Bertha Harmon Force, Bessie Bonsall, Edward Barrow, Carl Reik and Harry Luckstone made up the quintet of singers that assisted Walter Damrosch at his lecture-recital in Association Hall Friday night. In a previous lecture Mr. Damrosch took up "Die Meistersinger," and this Friday evening he continued the subject, devoting his talk to the second and third acts. Edward Barrow was recalled three times after his superb singing of the "Prize Song." The five singers sang the famous quintet and sang it better than singers of greater reputation have done on former occasions. Friday, December 23, Mr. Damrosch will give a Beethoven evening, and Friday evening, December 30, he will give the program postponed on account of the death of the lecturer's mother.

Music for the People.

THE second in the series of chamber music concerts by the People's Symphony Auxiliary Club was given at Cooper Union Hall, Thursday evening, December 15. Alice A. Cummings, pianist; Asa Howard Geeding, baritone, and the Olive Mead Quartet gave a good program. Franz X. Arens played the piano accompaniments. Mr. Geeding sang "Mission," by Mr. Arens, and songs by Grieg and Clay. Besides leading in the ensemble numbers Miss Mead played two solos, a romance by Foote and "Far-alls," by Sauret. A large audience enjoyed the concert.

RAFAEL

JOSEFFY.

Address Letter Box 38,
NORTH TARRYTOWN, N. Y.

ZUDIE HARRIS

HOLMES COWPER,

TENOR

VAN YORX,

MR.—TENOR and MRS.—SOPRANO
Under Management of
ARTHUR F. GOODRICH,
6 East 17th St., NEW YORK.Fine Arts,
Building,
CHICAGO

CONCERT PIANIST.

Season 1904-5-In America.

Address care of The Musical Courier.

Joseph Baernstein Regneas
BASSO,

STADT THEATER, NÜRNBERG, GERMANY.

In America April, May and June, 1905.

PARTICULARS

To STADT THEATER, NÜRNBERG,
Or WM. FISHER, 51 East 64th Street, New York, N. Y.

HIGHEST HONORS AWARDED

FRIEDRICH violins
GRAND PRIZE

Approved by the Superior Jury

At the ST. LOUIS WORLD'S FAIR.

For Catalogues, etc., write

JOHN FRIEDRICH & BRO.

360 Fourth Avenue, NEW YORK.

Mme. MARIE
RAPPOLD
SOPRANO
HENRI G.
SCOTT
BASSOORATORIO
CONCERT
RECITALWILLIAM
FISHER
Manager
51 E. 64th St., New YorkBESSIE MAY
BOWMAN
CONTRALTO
WALDEN
LASKEY
BARITONE

ADELE AUS DER OHE

IN AMERICA SEASON 1904-5.
Management: HENRY WOLFSOHN.

DRESDEN.

FRANKLINSTRASSE 20, DRESDEN, December 5, 1904.

OF Richard Burmeister's and Felix Weingartner's joint appearance in the Eilers concert, November 17, you were informed by cable. Their success was tremendous. Burmeister played Liszt's "Pathetic" concerto in the Burmeister orchestral setting. His technic, his beauty of tone production and the vitality of his delivery assure him a front place in the ranks of modern piano virtuosi. Burmeister was in exquisite form and played with great dash and swing. He had six recalls. That he did not respond with an encore testified to his fine tact and musical taste.

Felix Weingartner's stirring and electrifying directing of Beethoven's "Coriolan," Liszt's "Tasso" and the Weingartner symphony in D carried the audience by storm. Weingartner is one of Europe's strong men in music, and as a conductor rivaled by but few. His power to thrill attains to the marvelous.

Rudolph Feigert's piano recital must be favorably mentioned. The young, serious musician is making rapid strides forward, there being a steady growth perceptible in his technical and intellectual development. He played Beethoven, Schumann, Liszt and Schubert.

Johannes Smith, our gifted cellist, in conjunction with several assistants, gave a concert on November 9. He counts among the best in his profession. Percy Sherwood on this occasion did admirable work in the piano part of a Grieg sonata, played with Smith as the cellist.

At Bertrand Roth's Gisella Springer, the pianist, and Doris Walde, singer, achieved rare honors. Miss Walde is a talented pupil of Louise Ottermann.

William A. Becker's recital this fall outshone even his successful first appearance of last year. He is a personality who, independent of tradition, plays as he feels, fresh and unconventional as to style and form. A poet in the interpretation of Schumann and Chopin, he held the attention of the audience for hours. The "Vogel als Prophet" rivaled Rubinstein's reproduction. Becker's Brahms readings were tremendous.

Emma Calvé as Carmen in the Court Opera was a disappointment to Dresden. Gemma Bellincioni in that role is Calvé's superior by far.

Lilli Lehmann introduced a new composer, Fritz Koegel, of remarkable attainments. His songs reveal "empfindung"

(soul), originality and concentration of form. They are short and have much to say. Lehmann interpreted them as only she can. Her voice is gone, her intonation faulty at times, but her "Vortrag" is unique.

Margarete Bruck gave a concert at the Hotel Bristol. She sang lieder by Bungert, Henschel and the American composer, A. Sieberg, all of which won praise from the press.

Willy Burmeister gave two recitals, but, sad to say, before small audiences. The criticisms were brilliant.

Lamond, Max Pauer, Emil Kronke (artistically assisted by Skene-Gipser), Max Lewinger and the Liedertafel all concertized successfully recently.

Isadora Duncan, Eleanor Duse, Sarah Bernhardt and Coquelin appeared in the Central Theatre. Duse carried off the chief honors.

At the Opera, Siks' "Totentanz" was a failure.

Among the guests present at the last MUSICAL COURIER "at home" of the writer (Franklinstr. 20) were Mrs. Reinhold Becker, Mr. and Mrs. Richard Burmeister, Mrs. Felix-Draeske, Hans Giessen, Skene-Gipser, Natalie Haenisch, Johann Lauterbach, Luise Reuss-Belce, Max and Franziska Lewinger, Mr. and Mrs. Bertrand Roth, Mr. and Mrs. Schjelderup, Countess Carl Snoilsky, Baroness Gyldenstierna, Baroness Gripenberg, Mrs. Dunning, Mrs. Frisell, Misses Solitander and others. The singers Hans Giessen and Reuss-Belce most kindly contributed first rate song performances and were incomparably well accompanied by piano virtuosi such as Bertrand Roth and Skene-Gipser. Prof. Hugo Heermann and William A. Becker were also among the foreign callers.

Ludwig Hartmann has been seriously ill for weeks, but is recovering. I am glad to say.

A. INGMAN.

"Elegy" for Organ.

J. FISCHER & BROTHER have just put forth another interesting organ work from the pen of Russell King Miller. "Elegy" is the name of the novelty, and it is in Mr. King's best vein, melodious, musicianly in conception and treatment, and full of devices in color treatment and registration that will interest and delight the organist. The "Elegy" is short, and suitable for either program, encore or teaching purposes.

MUSIC IN HOLLAND.

THE HAGUE, December 12, 1904.

SCARCELY two months old, the new Dutch Opera of Amsterdam has stopped payment. This time it was the chorus that refused to continue the work for want of money paid. Several members of the company intend to give opera concerts, and it is said that Mr. Van der Linden, always on the lookout, will try to organize a new opera. In the meanwhile the Italian opera will this month open its campaign at Amsterdam with Verdi's "Ernani." The direction has arranged with Mascagni to come and lead three of his operas, "Cavalleria Rusticana," "Zanetto" and "Iris," and promises, moreover, operas of Cilea, Giordano and Puccini. If the thing is well done the sympathy of the public will not be wanting.

The French Opera prospers, though till now nothing new has been produced, and several artists had to be changed. Massenet's "Jongleur de Notre Dame" will not appear before January, and is to be followed by "La Tosca," in which your countrywoman, Mlle. Sclater, will impersonate Sardou's interesting heroine.

There have been very interesting performances in the concert room—Berlioz's "Requiem" at Amsterdam, and Elgar's "Apostles" at Rotterdam; charming song recitals by Marcella Pregi and Nina Falcero-Dalcroze (who made quite a hit with chansons of her husband, who accompanied her), and very interesting piano recitals by Sidney Vantyn, from Liège, and Ernst Schelling, an American pupil of Paderewski. But the most interesting were the concerts given by Mr. Viotta's new orchestra, that bids fair to become in time a serious rival of Mengelberg's Concertgebouw Orchestra, and has been most favorably received at Amsterdam. The orchestral crisis at Utrecht is at an end; the municipal authorities have granted more money, and so that worthy leader Wouter Hutscheuruyter can for four years at least work in all security.

DR. J. DE JONG.

Walker to Sing at Bach Festival.

JULIAN WALKER is engaged for the Bach festival to be given at Bethlehem, Pa., Christmas week. The dates are December 28, 29 and 30. Mr. Walker scored a fine success at the festival in May of last year, and his re-engagement is the result of his former triumph.

A Splendid Chance.

A RECENT number of the Cape Mercury contained this advertisement: "Wanted for German West Africa, a man to look after one horse, two cows and three pigs. One who can impart the rudiments of French, singing and the piano to children preferred."

HERBERT

WITHERSPOON,

BASS

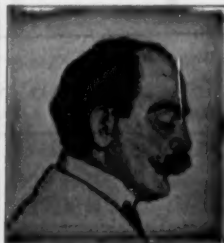
MANAGEMENT,
HENRY WOLFSOHN,
131 East 17th St., New York.
Personal Address:
Hotel Portland, 182 W. 47th St., New York.

Arens Vocal Studio.

Third Edition (Teach Thousand) of
"My Vocal Method"
Now Ready. Price 12 Cents.
In Preparation:
Twenty Lectures on Voice Culture and Vocal Pedagogy.
Address: 305 Fifth Avenue, NEW YORK CITY.

GEORGE HAMLIN

Address: Wittenberg Platz 2, Berlin W., Germany.



VICTOR HARRIS

TEACHER OF SINGING In all its branches, from the rudiments of tone formation to the highest finish and completion of Public Singing.

Among the many who have studied with him are: Mrs. Seabury C. Ford, Mrs. Morris Black, Miss Martha Miner, Miss Ethel Crane, Miss Felling Roselle, Mrs. DeWolf Hopper, Mrs. Julie Wyman, Miss Anna Bussert, Mrs. Marian Van Dusen, Mrs. Bertha Harmon Force, Mr. MacKenzie Gordon, Mr. Julian Walker and Mr. Eugene Cowles.

Telephone: 8120-38th. Studio: THE ALPINE, 55 West 33d St., New York City.

CAROLINE MIHR HARDY,

DRAMATIC SOPRANO.

Management HENRY WOLFSOHN, 131 East Seventeenth St., NEW YORK

AUGUSTA COTTLOW

Address Henry Wolfsohn, 131 East 17th St., or Mrs. M. Cottlow, 81 West 108d St., New York.

HASLAM

Professeur de Chant.

POSE, TECHNIQUE, STYLE, RÉPERTOIRE, OPERA, CONCERT.

Direct Communication with European Managers.

2 Rue Maleville (Parc Monceau), PARIS.



DE PACHMANN

Transcontinental Recital Tour, October 25, 1904, to May 1, 1905.

Chicago Recitals:
Friday, December 9
Wednesday December 14
Sunday, December 18

Indianapolis Symphony, December 12, 13.
Cincinnati Symphony, December 16, 17.
Texas and Pacific Coast, January 12 to March 5, inclusive.

Orchestral Dates:
Chicago Symphony, January 5 & 7, 1905.
Minneapolis Symphony, March 14, 1905.

DIRECTION: LOUDON G. CHARLTON, NEW YORK. Baldwin Piano Used.

MRS. WILHELM EYLAU.

THE inadequacy of foreign musical instruction from the standpoint of merely learning to play is readily admitted. In fact, it is so true as to be counted a platitude that the musicians who impart their divine gifts in dribbles to the public have had the misfortune, pedagogically speaking, to attain their ambitions so easily that they cannot make them easy for others. Gifted with natural technic, large and flexible hands which fit the keys, wrists as loose and light as a leaf in the fall wind and fingers of steel, when they teach people with small or very stiff hands they lack either the remedy to apply or the patience to apply it. The things which have not come within their personal ken they cannot tell of, and so they blame the temperament of the pupil. "Um Gottes Willen" is the cry; "if you can't play, why, evidently 'der liebe Gott' didn't intend that you should. Look up at us—gather any little crumb from our table you can—but don't expect to be anything more than a Lazarus."

As a matter of fact, the theory of the divine impulse of concert playing is a dogma of the past. The age of emotion has given way to that of studied art in both literature and music, Henry James taking the place of Whittier, and Kubelik of Ole Bull. A divine rush of thrilling passion is well enough for playing in the dark, but every seeming impulse that sings from the piano in a lighted concert hall is a meditated, measured, deliberate thought, expressed by mechanical perfection. To be a great artist today requires good musical ability, splendid self control, knowledge of the effect desired, knowledge of how to produce that effect, and technical power to express that knowledge.

The supremacy of common sense methods in achieving these requirements is seen in the remarkable results attained by Mrs. Wilhelm Eylau, formerly noted as Miss Lount-Tyson in Philadelphia and the East, now a musician of Berlin. She herself was compelled through technical difficulties to fight every inch toward perfect hand development, and in so doing she made a scientific study of the muscles of arm and hand, and developed so detailed a system of hand stretching that she is enabled to adopt special methods to the needs of individual pupils.

It is not, however, in the merely physical side of musical training that Mrs. Eylau achieves her greatest success, but

rather in her well balanced union of technical and interpretive study. She steers her pupils between the engulfing Charybdis of mere overstrained sentimentality and the merciless Scylla of soulless technic. Instead of saying



Photo by Siri Fischer-Schnevoigt.

MRS. WILHELM EYLAU.

"I do it so," and leaving to the student's intuition how to make it, Mrs. Eylau makes both classes of those working with her attain artistic results, by giving to the automatic players conception-feeling and to those who are fighting the Seelenkampf over again, their thought pinioned by physical limitation, she gives sure technic.

After carefully studying the mechanical aspect of a piece, Mrs. Eylau then unfolds the conception of the work until its more hidden beauties blossom before the

most untalented eyes. Lastly she heightens effects by special study of the pedaling. Instead of saying, "Put your foot down here if you like—or here—on the note or after it, es macht nichts aus," she gives exercises for its efficient use, and in all musical study requires her pupils to employ the pedaling of artists.

It may be said, of course, that Mrs. Eylau's method is not new—that these same points have been heralded for the last ten years. Heralded, moreover, they have been—everyone of us has been thundered at by the especial master in charge: "Play loosely, lightly, strongly, but don't bang; pianissimo, but so that your tone carries"—which we tried to do until we grew purple in the face, simply because we knew not how. The real point about Mrs. Eylau is that she has new, sure methods of attaining artistic ideals, which, we admit, are always old—detailed simple ways of practice by which she brings her method into playing effect. Looseness, lightness, strength; is there one teacher in a thousand who gives these to her pupils by the simple method of showing just how to attain them? We believe there is not; and that in being this one in a thousand Mrs. Eylau achieves her singularity.—Florence Ellinwood Allen, in the German Times.

Concerts by the Severns.

EDMUND SEVERN, violin; Mrs. Severn, piano, and Nettie Vester, soprano, gave the musical program at the silver jubilee of the Eight Tennis Court, of Brooklyn. Miss Vester sang the waltz from "Romeo and Juliet" and numbers by Mascheroni, Dorisi, Aletter and Clayton Thomas. As violin solos Mr. Severn played "Les Adieux," by Sarasate; a serenade by Widor and "La Danzatrice," one of his own clever compositions. Mrs. Severn performed the Chaminade concert waltz and an impromptu by Rheinhold. The Brooklyn concert was given Wednesday evening, December 7.

Thursday evening, December 8, the Severn Trio and Margaret Goetz, contralto, gave a musicale at the Glen Ridge (N. J.) Club. The Severns played trios by Tschai-kowsky, Liebe and Arbos. Mr. Severn, with Mrs. Severn at the piano, performed two parts from his Italian suite. Miss Goetz sang songs by Beethoven, Haydn, Schubert, Foote, Metcalf, a Spanish folksong and Mozart's "Cradle Song."



MAUD POWELL

Season 1904.

Address: 33 West 26th St., NEW YORK CITY, or Management HENRY WOLFSOHN.



FAREWELL TOUR OF

EUGEN d'ALBERT

Beginning January 11, 1905.

Soloist with Boston, New York, Philadelphia, Washington, Pittsburg and Chicago Symphony Orchestras. Concerts and Recitals in Principal Cities.

For information address: BERNHARD ULRICH, The Lyric, BALTIMORE, MD.; or R. E. JOHNSTON, St. James Building, NEW YORK.

KNABE PIANO EXCLUSIVELY



ANTON HEKKING

THE GREAT 'CELLIST.

AMERICAN TOUR, BEGINNING NOVEMBER 10.

Under the Sole Management of HENRY WOLFSOHN, 131 East 17th Street, New York.

CONCERT TOUR
1904-5ADDRESS ALL BUSINESS LETTERS TO
LOUDON G. CHARLTON,
Manager, Carnegie Hall, New York.D
A
V
I
D

BISPHAM

USES THE STEINWAY PIANO.



DENVER.

Colorado Office of THE MUSICAL COURIER.

With the Denver Music Company,
1538-1546 STOUT STREET, DENVER, DECEMBER 14, 1904.

READERS of this column are informed that THE MUSICAL COURIER's Colorado correspondent has removed to new quarters and now has his office with the Denver Music Company, 1538 to 1546 Stout street, Denver, one of the largest and best known music firms in the West. Advertisements and subscriptions will be received and forwarded promptly, and information concerning matters musical here or elsewhere will be cheerfully given. As an accommodation tickets may be procured here for all concerts, recitals, &c., and the musical public is cordially invited to make this office and store headquarters. Every courtesy possible will be extended to both local and visiting musical folk.

A recent visitor was W. Spencer Jones, of Toronto, Canada, en route East from his highly successful tour in management of Watkin Mills, the eminent English basso, in Australia. Mr. Jones was hale and hearty, and made arrangements for the reappearance in Denver next year of Mr. Mills, who sang with the Apollo Club last spring, and several other English artists who will accompany him.

An exceedingly interesting musical program was rendered at the meeting of the art and literature department of the Denver Woman's Club, December 3, in the club's auditorium. Two Chopin nocturnes were played by Mrs. H. P. Sewell, of Cleveland, Ohio, Nos. 1 and 2, op. 37; an interesting paper, "Italian Music," was read by Jeannette E. Hall, with illustrative music by Miss Scott, violin, and Miss Porter, piano. The Denver Select Choir, with Bertie Berlin, soprano, as soloist, and Mr. Houseley conducting, also participated. The program was arranged by the music committee of the club, Marcella Powell, chairman.

Josef Hofmann appeared in recital in Denver some time since. Mme. Johanna Galski may be here the latter part of January. In the spring we are to have a season of grand opera, the Metropolitan Grand Opera Company intending to visit Denver about April 1, and a little later Ignace Jan Paderewski is to play in this city.

The Boulevard Orchestra gave another pleasing public rehearsal last week, George H. Harvey conducting. Geneva Waters Baker, violinist, was the soloist, playing a Wieniawski rondo and Borowski's "Adoration." A cello solo was played by George H. Harvey, Jr., of the orchestra. Dolce Grossmayer and Flora Taub were the accompanists. The orchestra numbers about twenty-five members, and the next concert will be given January 3.

The program of the second Symphony concert, to be given this week, includes the "Der Freischütz" overture, Weber; Mendelssohn's "Scotch Symphony," and Steck's "Flirtation Valse" for strings. Bessie Fox Davis is to be the soloist. Estelle Coleman, soprano, sang at the first concert. C. R. Hurd has been elected president of the Denver Orchestral Association, succeeding W. M. Wiley, of Holly, Col. The association is to be congratulated. Mr. Hurd is a Denver gentleman.

The outlook for the Symphony season is good, but it was hoped that we would be enabled to hear visiting soloists this year, and there seems to be no good reason why we should not. Local artists practically gave their services last year to help launch the orchestra as a permanent institution, and their service was valuable, their singing very enjoyable, but they should not be imposed upon again this year, and as the management can afford to be more liberal the patrons of the concerts are entitled to new attractions.

Special music was rendered at the evening service of the Central Presbyterian Church Sunday evening, November 27, by Raffaello Cavallo, violin; Henry J. Kroesen, Jr., cello, and Henry Kroesen, Sr., piano. Several beautiful numbers were sung by the church choir and soloists, and Stanley J. Fisher, tenor, assisted also.

Signor Raffaello Cavallo gave the first of a series of "Pop" concerts at the Coliseum last Sunday afternoon and evening, with an orchestra of forty and Kate Norcross Gale, soprano, as soloist. This is an innovation in Denver, and will doubtless be quite a success, as Signor Cavallo is a capital program builder—and especially as the prices will be "pop"-ular.

The Denver Select Choir, Henry Houseley conductor, Denver's "first prize" winners at the St. Louis Exposition, gave a very delightful concert in Trinity Church last Thursday evening, the 8th. The first number was the Bach fantasia and fugue in G minor, played by David McKinley Williams on the great Trinity organ. He played splendidly, and made even Bach interesting. He also played all of the choir's accompaniments exceedingly well, and shared largely in the honors of the evening. This modest young man is a very satisfactory and popular accompanist, both with artists and choruses, and should achieve a high place in the musical world. He is a pupil of Mr. Houseley. The choir sang "As the Hart Pants," Mendelssohn; a part song by Pinsuti, "The Sea Hath Its Pearls" (unaccompanied), which was enthusiastically en-

cored and had to be repeated; a "Russian Lullaby," arranged from "Karnagoff" by Mr. Houseley, and finely sung, and "Let God Arise," by Surette. The choir's singing was superb, and it is a credit to the director and the city. Miss Lisle Dunning, a talented violinist, played D'Ambrosio's canzonetta in a musicianly manner, Kate Norcross Gale and Harry D. Martin sang a duet from Verdi's "Aida" artistically, and each sang a solo, the latter accompanied by the choir. The Mendelssohn Quartet sang "Hark! the Nightingale" and received three encores, and Mrs. Joseph Wolf also sang.

Two young artists of Colorado Springs are making a successful tour of the State, and recently gave concerts together in Leadville, Grand Junction and Las Vegas. They are Louis H. Persinger, violinist, and W. Gray Tisdale, baritone. Both are well received, and their programs include a number of selections from the works of the masters.

The Mozart Symphony Club is to appear in Denver Tuesday evening, December 27, in the First Baptist Church.

Christmas comes to Denver on Sunday, this year—as doubtless it does elsewhere—and special programs of appropriate music will be a feature of the services in all the churches.

FRANK MCKNIGHT.

Stella M. Seymour's Recital.

FOR one who, in quick succession, has attended half a dozen big recitals, given by big pianists in big halls, it is restful and refreshing to hear so meritorious and modest an artist as Stella M. Seymour go through an impromptu program in her own studio. This admirable pianist, who is a Leschetizky pupil and an authorized exponent of his method, modestly styles herself a "salon player," and does not aspire to shine as a concert pianist. She could, however, did she elect to enter this field, achieve a quick success by virtue of her exceptional abilities as a pianist.

Tuesday evening of last week, in the presence of a select audience of cultivated musicians and trained hearers, Miss Seymour gave a short recital. There was no prearranged program, the pianist performing whatever came to her or was asked for. She played compositions by Beethoven, Schumann, Chopin, Liszt and Leschetizky. The selections were sufficiently varied to enable her to show her versatility.

Miss Seymour disclosed such a technic as might be expected of a pupil of the "teacher of virtuosi." However, a good technic was not all she discovered. Her playing evidenced musical intelligence, refined taste and excellent judgment. It showed a combination of vigor and elegance, solidity and finesse. Every piece Miss Seymour played was warmly applauded, and she had to give several repetitions.

At the close of the recital light refreshments were served. So successful was this entertainment that doubtless it will be followed by others of a similar character.

Ninth Year

HENRY W. SAVAGE'S

English Grand Opera Co.

SEASON OF 1904-5,
including a complete tour of the United States and Canada, with
Opera Festivals in sixty-five cities.LARGEST AND BEST ENGLISH OPERA COMPANY IN
THE WORLD!ONLY OPPORTUNITY IN AMERICA FOR AMBITIOUS YOUNG
SINGERS WITH TALENT.

Address 144 WEST 43d STREET, NEW YORK CITY.

ALICE SOVEREIGN,

Mme. BIRDICE BLYE

CONTRALTO.

332 West 56th St., New York City.
BENNETT GRIFFIN,
1709 Railway Exchange Bldg., Chicago.

PIANIST.

ADDRESS: Chicago Bureau Agency of Music,
or 5328 Washington Avenue, CHICAGO.
MRS. BASCOCK, Carnegie Hall.

Washington Symphony Orchestra.

50 MUSICIANS AND SOLOISTS. REGINALD DE KOVEN DIRECTOR.

SYDNEY LLOYD WRIGHTSON, { Washington College of Music, } Manager.
1218 F Street,

TOUR NOW BOOKING.

THE INTERSTATE LECTURE BUREAU COMPANY, R. E. MORNINGSTAR, Manager.

Sole Managers of Tours, CINCINNATI, OHIO.

GEORGE SWEET

The Renowned Baritone,

489 FIFTH AVENUE, Near Forty-second St., NEW YORK

Some of his Pupils:

Georg Ferguson,
Shanna Cumming.Katherine Bloodgood,
Maude Lillian Herli.Carl Duff,
Florence Mulford.

LACHMUND CONSERVATORY

ALL BRANCHES 132 West 85th Street

Distinctive Feature: Opportunity for professional pianists or teachers
to study Traditional Liszt Interpretations with Carl V. Lachmund, three
years a pupil of Liszt, and of whom this greatest pianist of all ages
wrote:"Herewith allow me to recommend Mr. Carl Lachmund, who,
however, will recommend himself the best by reason of his distin-
guished abilities, both as a practical and theoretical musician."
"WAIMAR, September 25 '93. With high esteem, F. LISZT."

PRODUCTION.

STYLE.

REPERTORY.

Mr. HERMANN KLEIN

gives instruction in

The Art of Singing.

PRODUCTION.

ENUNCIATION.

DICTION.

LIEDER.

OPERA.

ORATORIO.

STUDIO: 134 West 77th Street, New York.

Telephone: 9801 Riverside.

NATIONAL FEDERATION OF MUSICAL CLUBS

THE Friday Musical Club, of Boulder, Col., gave on November 18, a program of five numbers, beginning with the "Funeral March" from the Beethoven sonata, op. 26, by Mrs. George Cattermole. This was followed by the canticle "Angels Ever Bright and Fair," of Handel, by Miss Carruthers. Then came the first movement of the Rubinstein sonata, by Miss Jefferson, the president, followed by the "Cujus Animam" from the "Stabat Mater" of Rossini, sung by Mrs. Sibold. The last number was an anthem by Plueger, given by Miss Reed, Mr. Earl, Mrs. Earl and Mr. Kew.

The December meeting of the Morning Musicales, of Oneida, was miscellaneous and exceedingly interesting. The composers for the day, Mason, Gottschalk, Wollenhaupt, Mrs. Beach and Del Riego, were presented to the club in a carefully prepared paper read by its author, Edith Loomis. Agnes Adams played the "Morceau en Forme d'Etude," of Wollenhaupt; Mrs. H. M. Geisenhoff rendered "La Dernier Sourire," by the same composer; Florence Carter gave Beethoven's romance for violin; Mrs. Clark Tyler and Mrs. F. L. Green sang two soprano solos; Mrs. D. C. Reed, contralto, sang the "Slave Song," of Del Riego; Mrs. A. C. Potter, the club's Federation secretary, concluded the program with two songs of Mrs. H. H. A. Beach, "Ecstasy" and "June." This will be the last appearance before the club for some time of Mrs. Potter, as she expects to spend a portion of the winter in New York continuing her musical studies.

December 8 a long expected musical event was presented in Clinton, Ia., under the direction of the Harmonic Club, of that city. The concert was given by Maude Fenlon-Bollman, soprano, of Chicago; Mary Angell, of Ann Arbor, a niece of President Angell, of the university, and Joseph Vilim, violinist. The highest expectations were more than gratified, and the large audience assembled at the Clinton Theatre was enthusiastic in its expression of appreciation of the club's success in securing these artists, who are seldom heard outside the larger cities.

The Schubert Club, of St. Paul, Minn., is enjoying a season of the most exceptional interest. A recital was given on October 19 by Blanche Sherman, pianist, whose program, rendered to the entire satisfaction of her audience, covered a wide range of composition, from Bach's capriccio to the charming modern composition, "The Meadow Lark," of Roy Lamont Smith. Miss Sherman's Chopin group, which included etudes in A flat major and C minor, two waltzes in A minor and E flat major, the nocturne in C sharp minor and the ballade in G minor, gave more pleasure than any other number on her program, which concluded with the brilliant Mendelssohn "Wedding March" and "Elfin Chorus," from the "Midsummer Night's Dream." The programs given by the club members are in a marked degree kept up to the high standard of past years. On November 2 a miscellaneous program was given by members of the club, which included as its most interesting number a "cycle" of part songs, by Arthur Foote, the poems were "The Trilliums," "The Crocus," "The Foxglove,"

"The Meadow Rue," "The Columbine" and "The Cardinal Flower." These were given by Mrs. Dixon Elliott, Mrs. Newson, Mrs. Colville and the Misses Mather and Lindsey. The solo numbers on this program were by Jessica de Wolf, soprano; Mrs. Herman Scheffer, pianist, and Mrs. W. M. Thurston, contralto. Elizabeth Michener, violinist, and Gertrude Hall, pianist, gave the first movement of Rubinstein's sonata, op. 13, for violin and piano.

The latest program of the club was a recital of chamber music by Ella Richard, pianist; Maxmillian Dick, violinist, and Carlo Fisher, cellist. The program included the Arensky trio, op. 32, and the Schumann trio, op. 63. Mr. Dick gave the romance for violin of Ries and Bazzini's "La Ronde des Lutins," Mr. Fisher played D'Ambrosio's aria for cello, and Lachmund's "Valse Serenade." The accompanist was Mrs. Fahnstock.

The Chicago Amateur Club gave its 342d concert in its assembly room in the Fine Arts Building. The afternoon was a memorial to Dvorák. The program selected from his compositions was rendered by members of the Amateur Club, assisted by Robert Ambrosius, cellist, of the Chicago Orchestra. With aesthetic appropriateness the programs were done in purple on white, and were headed with the beautiful sentiment, "A great life has passed into the tomb and there awaits the requiem of winter snows." The concert was very interesting, as it showed Dvorák's great versatility in composition. The opening number, the "Legenden," op. 59, was played by Alice Merrill and Dagmar Andersen. Mr. Ambrosius gave the adagio sostenuto from the violoncello concerto; Ethel Holladay and Mrs. Lapham, an ex-president of the club, gave a sonata for piano and violin, op. 57; Mrs. Lapham accompanied Mr. Ambrosius' cello number in a most conscientious and yet spirited manner. The Dvorák groups of songs, the "Biblical," op. 99, and the "Gipsy Songs," op. 55, were sung respectively by Edith Graham and Lucille Tewksbury. These groups were a great contrast in interpretation as well as composition, the "Biblical" and the "Gipsy" being as dissimilar as piety and compassion could make them. The program closed with "Die Bescheidene," op. 52, by Mrs. Tewksbury and Miss Graham. Cyril Graham added much to the afternoon by his sympathetic accompaniment to the vocal numbers.

Blauvelt Here.

MADAME BLAUVELT returned from Europe last week after one of the greatest tours of England made by an American singer. The famous soprano made her re-appearance in this country at the pair of concerts given by the Philadelphia Orchestra in Philadelphia, December 15 and 16. The singer is to remain in the United States until June 1.

Special De Pachmann Recital.

BY reason of the continued demand, Vladimir de Pachmann will give a fifth piano recital, with a special request program, at Carnegie Hall, on Sunday afternoon, January 1, at 3 o'clock. Requests should be sent to Loudon G. Charlton, Carnegie Hall.

THE WEEK IN NEW YORK.

Wednesday afternoon, December 14—Friml recital, Mendelssohn Hall.
 Wednesday evening, December 14—"Die Meistersinger," Metropolitan Opera House.
 Wednesday evening, December 14—"The Messiah," Bay Ridge Choral Art Society, Bay Ridge Presbyterian Church.
 Thursday morning, December 15—Haarlem Philharmonic Society, Waldorf-Astoria.
 Thursday evening, December 15—Musical Art Society.
 Thursday evening, December 15—The Rubinstein Club, Waldorf-Astoria.
 Thursday evening, December 15—"Parsifal," Metropolitan Opera House.
 Thursday evening, December 15—People's Symphony Auxiliary Club, Cooper Union.
 Thursday evening, December 15—Chamber music concert, Mendelssohn Hall.
 Thursday evening, December 15—Kneisel Quartet, Association Hall, Brooklyn.
 Friday afternoon, December 16—New York Philharmonic; Aus der Ohe, soloist, Carnegie Hall.
 Friday evening, December 16—"La Bohème," Metropolitan Opera House.
 Friday evening, December 16—Walter Damrosch, Wagner lecture-recital, Association Hall, Brooklyn.
 Saturday afternoon, December 17—Young People's Symphony Society; Josef Hofmann, soloist, Carnegie Hall.
 Saturday afternoon, December 17—"Die Walküre," Metropolitan Opera House.
 Saturday evening, December 17—New York Philharmonic; Aus der Ohe, soloist, Carnegie Hall.
 Saturday evening, December 17—"Il Barbiere di Siviglia," Metropolitan Opera House.
 Sunday afternoon, December 18—New York Symphony Orchestra; Ysaye, soloist, Carnegie Hall.
 Sunday evening, December 18—Popular concert, Majestic Theatre.
 Sunday evening, December 18—Operatic concert, Metropolitan Opera House.
 Monday morning, December 19—Bagby musicale, Waldorf-Astoria.
 Monday afternoon, December 19—Faelten pupils' piano recital, Horace Mann Auditorium.
 Monday afternoon, December 19—Severn lecture-recital, 131 West Fifty-sixth street.
 Monday afternoon, December 19—The Brooklyn Amateur Musical Club, Pierrepont Assembly Rooms, Brooklyn.
 Monday evening, December 19—"Traviata," Metropolitan Opera House.
 Monday evening, December 19—Katharine Bushnell piano recital, American Institute of Applied Music.
 Monday evening, December 19—Historical concert, gymnasium, Columbia University.

Ladislav Birnbaum, who was last season one of the first violins in the Boston Symphony Orchestra, is on a concert tour in Norway and Sweden.

ANITA O RIO

SOPRANO.

DE COCORZA,

Studio: 53 E. 56th St.

Corner Madison Ave.,

NEW YORK CITY.

Phone: 2404 Plaza.

BARITONE.

ADDRESS

251 West 81st Street,
NEW YORK.

Telephone: 1146 Riverside.

Mrs.
BERTHA

HARMON,

DRAMATIC
SOPRANO.

Prima Donna with

MR. WALTER DAMROSCH, Spring Tour, 1904.

As leading soprano soloist with Mr. DAMROSCH on the here mentioned tour as "Kundry" in 89 "Parsifal" Concerts the following papers said of Madame Harmon:

Pittsburg Dispatch—"Held audience spellbound."
 Toronto Globe—"Interpreted with great dramatic fervor."
 St. Louis Westliche Post—"Created a profound sensation."
 Milwaukee Sentinel—"Won individual distinction."

Address HENRY WOLFSON, 131 East 17th Street, or 1205 Carnegie Hall, New York City.

MR. LOUDON G. CHARLTON ANNOUNCES

M
M
E.

KATHARINE FISK,

Contralto.

Oratorio, Concert and Recital Dates now booking.

COLUMBUS.

COLUMBUS, Ohio, December 15, 1904.

THE Cambrian Club gave a very good concert Monday night, offering several fine choral works, which were sung by the club, and two groups of solos. Mrs. T. F. Pletsch sang the aria from "Lucia" and a group of art songs. Dan T. Beddoe sang "Like a Beam From Above," from "Martha," and "Lend Me Your Aid," recitative and aria (Gounod). Mrs. Pletsch and Mr. Beddoe also gave an attractive duet. The soloists were in fine voice, and were cordially received. T. H. Schneider accompanied the solos, Mr. Evans the club. The club's director (a capable one) is R. W. Roberts.



Maud Powell's concert Wednesday afternoon drew over 1,200 associate members of the Women's Musical Club from their Christmas shopping, and held them enthralled by the magic of her playing. Katharine Cordner Heath, soprano, was given a warm welcome home; she was in good form and sang her numbers delightfully. Mrs. Heath's songs were "Traume," Wagner; "Je suis Titania" ("Mignon"), Ambroise Thomas; "Haidenröslein," Schubert; "The Asra," Rubinstein, and "Cécile," Richard Strauss. Miss Powell and Emma L. Roedter, pianist, of Cincinnati, gave a superb reading of the Grieg sonata, op. 13. The second group was a string of pearls—Saint-Saëns transcription of the Bach "Sarabande," "Tambourin" from the stately Leclair sonata, four exquisite "Indian Melodies," by Arthur Farwell; "Humoresque," by Dvorák; "Zefir," by Hubay, the whole collection of such rare beauty and so superbly done by Miss Powell, accompanied by Miss Roedter, that one's own personal taste is the only way to choose the best. Of this group the lovely "Sarabande" and Arthur Farwell's "Indian Melodies" were to me the perfection of form and deliciously charming. Recalled four or five times after this group, she played Schubert's "Serenade" with such fervor that many were in tears. Miss Powell closed the program with that test of technical skill, Paganini's "Witches' Dance." The program was one of wondrous beauty. Miss Roedter was always at one with Miss Powell, the perfection of ensemble playing. Mrs. Wilbur Thoburn Mills gave splendid support in Mrs. Heath's songs.

After the recital an informal reception was tendered Miss Powell, Miss Roedter and Mrs. Heath by the executive board of the club, the Neil House parlor being the scene of this function. A large number of leading musicians and music lovers took advantage of this opportunity to thank the artists personally for the rich treat of the afternoon.



Cecil R. Fanning gave a recital in Dayton Friday afternoon, which included aria from "Tannhäuser" (Wagner), "Vision Fugitive" ("Herodiade," Massenet), "Two Love Lyrics of India" (Woodford-Finden), "A Dream" (Wright), "Forever and a Day" (Mack), "We'd Better Bide a Wee" (Claribel), "A Fairy Love Song" (Willeby).



Gerald Tyler, a Columbus boy who was graduated with honor from Oberlin Conservatory last June, and is now teaching in the Washington Conservatory, sang the baritone solos (at an hour's notice) in "Hiawatha" in Baltimore recently, the work conducted by the composer, Coleridge-Taylor. The composer gave warm praise to Mr. Tyler for his excellent work.

Maude Brent is home from Chicago after a season of study with Herman Devries, late of Paris.



James S. Webb, tenor, and Alfred Rogerson Barrington, baritone, sang the "Elijah" solos at Springfield Tuesday evening.



Maud Wentz MacDonald, contralto, and Edith Sage MacDonald, soprano, will give a duet concert in Dayton early in January.



The Ohio State University Glee Club concert was a very unusually musical event this year. The director, Russell I. Hare, had brought the club up to so high a standard that it assumed a professional air. The club numbers were excellent. The Mandolin and Guitar Club contributed several fine numbers. The accompanist, who is also a soloist, played worthily a group of MacDowell's tone poems. The Girls' Glee Club, directed by Cora Roberts, sang Robert Schumann's "Gypsy Life" splendidly. The usual local hits introduced to popular airs made college spirit wax merry.

ELLA MAY SMITH.

Haarlem Philharmonic Musicales.

WALDORF-ASTORIA, THURSDAY MORNING, DECEMBER 15. PROGRAM.

Prelude and Fugue, D major.....	Bach
Song Without Words, F major, op. 85.....	Mendelssohn
Spinning Song.....	Mendelssohn
Adele Aus der Ohe.	
Bussied.....	Beethoven
Mein Ziel.....	Grieg
Francis Rogers.	
Impromptu, F minor, op. 132.....	Schubert
Eine Sage (a legend).....	Aus der Ohe
Valse, E minor.....	Chopin
Adele Aus der Ohe.	
Requiem (Stevenson).....	Homer
Denny's Daughter.....	Huhn
The Trumpeter.....	Dix
Francis Rogers.	
Spinning Song (from The Flying Dutchman).....	Wagner-Liszt
Adele Aus der Ohe.	

CONTINUING the sensible plan of engaging only high class artists for this season's musicales, the music committee of the Haarlem Philharmonic Society presented an ideal program at the second morning. Adele Aus der Ohe's art, so finished, so musical and so sincere, impressed even those who regard these mornings at the Waldorf as purely fashionable affairs. The pianist was applauded without stint, and after her own charming composition the demonstration was quite unusual for an audience composed mainly of women.

The songs sung by Mr. Rogers were heard at his recent recital in Mendelssohn Hall. This favorite baritone was in excellent voice and was warmly received. Both artists were compelled to add encores. Isidore Luckstone accompanied for Mr. Rogers.

SECOND FRIML RECITAL.

MENDELSSOHN HALL, WEDNESDAY AFTERNOON, DECEMBER 14. PROGRAM.

Prelude Improvisation.....	Bach-Liszt
Fantaisie and Fugue, G minor.....	Beethoven
Rondo, op. 51-2, G major.....	Schumann
Carneval, op. 9.....	Chopin
Etude, C minor, op. 10, No. 12.....	Chopin
Etude, F minor, op. 25-3.....	Chopin
Valse, D flat major.....	Chopin-Friml

(By request.)

Magic Fire Scene.....	Wagner-Brassin
Etude de Concert, op. 4.....	Friml
Mephisto Waltz.....	Liszt
Improvisation.....	Friml

AT his second recital Rudolf Friml, the Bohemian pianist, again succeeded in attracting and delighting a large audience. His many technical and musical virtues were amply set forth in these columns after Mr. Friml's earlier appearances, and at this moment it is necessary only to add that his latest recital found the gifted pianist again in his best form, and fully able to dominate artistically the exacting program which he chose for performance.

His Chopin playing revealed Friml in a mood a trifle more soft than is his wont, but this new light on his emotional versatility but served to accentuate the variety and extent of his interpretative resources. Friml is never dry, never pedantic, and, on the other hand, he never oversteps any of the canons with which good taste and musical requirements have surrounded the art of piano playing. He is a thoroughly modern and progressive exponent of the piano, but he has also been a close student of tradition, and with the best possible results. In musical performance the combination of the old with the new is always a happy one, especially when enough individuality is added, as in Friml's case, to guard against any semblance of pedantry.

The close of the concert was marked by the usual scenes of enthusiasm, and recalls and encores were plentiful enough to constitute a large and real success for Friml. He has won his clientèle here purely on musical merit.

Decei Pupils Recital.

MAX DECSI gave his first pupils' recital December 10 in his handsome studio, decorated in East Indian style. A fine audience heard a good program by Wagner, Mozart, Verdi, Mascagni, Dvokák, Schumann, Schubert and Gounod. The students sang well, and especially noticeable was the facial expression, which seemed always in harmony with the idea expressed in the songs. The following took part: Lillian Watt, Edith Ivins, Irene Reynolds, Carolyn Booth, Martha Hughes, Mrs. Lawson Fiske and George B. Wick. Gyöngyöshalasz, a Hungarian piano virtuoso and composer, delighted the listeners with his own composition, a Hungarian fantasia. Miss Reimer played the accompaniments with skill and sympathy.

Wetzler and Bach.

THE Bach Society, of Heidelberg, Germany, will produce on January 16 Hermann Hans Wetzler's orchestral arrangement of the Bach organ sonata in E flat, which was played with such success in New York last winter. Prof. Dr. Philip Wolfrum, who is at the head of the Heidelberg Bach Society, is recognized as one of the world's authorities on the subject of Bach and his music.

CLAUDE CUNNINGHAM,

FRITZ

From
January to May, 1905.

KREISLER

Management HENRY WOLFSOHN.



ELLA

RUSSELL

DRAMATIC SOPRANO.

Season 1904-1905 in America.

Confer with R. E. JOHNSTON, St. James Building,
NEW YORK, Manager.

EMILE LEVY, Traveling Representative.

(BROADWAY AND 26TH STREET.)

BARITONE

Recent farewell tour of Mme. Adelina Patti.

RECITAL, CONCERT and ORATORIO.

Personal Address: 22 W. 16th St., N. Y. Phone: 7061 Gramercy.

Sole Direction: FITZHUGH W. HAENSEL,

St. James Building, New York

SALT LAKE CITY MUSIC.

169 SOUTH MAIN STREET, SALT LAKE CITY, Utah,
December 19, 1904.

MRS. MATHA ROYLE KING, assisted by B. Etelka Masters, a Denver soprano, and the Ladies' Choral Society, of which Mrs. King is directress, gave Denza's cantata "The Garden of the Flowers" at the Grand Theatre last evening to a fine and discriminating audience. The efforts of this worthy artist and her well trained ladies' chorus were highly appreciated. It is to Mrs. King's credit that she is the originator of this kind of musical entertainment. The ladies of this society are:

First sopranos—Lillian Turner, Emily Grimsdell, Christine Johnson, Fern Gramling, Zora Shaw, H. M. Crowther, Lucy Kirkman.

Second sopranos—Winona Jones, Edna Terhune, Leonore Morse, Vera Lynn, Louise Walden, Edith Godbe, Carol Evans, Bell Bird, Edith Maynes.

First altos—R. J. Caskey, Herbert Brown, Judith Evans, Dixie Pike, Ruby Snow, Claudia Morris, Dorothy Thompson.

Second altos—Katherine Geddes, Helen Reedall, Hallie Foster, Edna Miller, Florence Sears.

The excellent work of Mrs. Loomis, the accompanist, was the subject of comment.

At the Cambrian musicale given at the Tabernacle Thursday night two distinguished Welshmen, Hon Wm. Abraham, M. P. (Mabon), and James Wignall, were the guests of honor. These gentlemen are touring the United States, and each gave very interesting addresses during the progress of the program. The music was furnished by the Tabernacle choir under the direction of Prof. Evan Stephens; Bessie Browning, the splendid pupil of Madame Swenson and H. S. Goddard; Chas. Kent, baritone; Millie Williams, child soprano; Mabel Cooper, contralto; Will Phillips, tenor; James Wignall, tenor robusto, and the great organ; J. J. McClellan, organist and accompanist. A large audience enjoyed thoroughly the entire entertainment.

Willard Weihe, our fine violinist, played upon a violin of his own making at the Goddard recital last week. It was quite generally remarked that Weihe had never done himself greater credit than upon this occasion.

Sybella Clayton, daughter of President N. W. Clayton, of the Clayton Music Company, is making a wonderful record at Detroit. The young artist is a pupil of Alberto Jonás at the Michigan Conservatory of Music, and is receiving the warmest praise and most careful attention from this recognized master. Another pupil from this State that Jonás is proud of is Harold Orlob, who has outdone all

other theory pupils in the school the past year. An opera of his composition was given with success at the Whitney Opera House, Detroit, last winter.

The musical departments of the Salt Lake temples of learning are in good hands. At the University of Utah Instructor Squire Coop holds the reins; Prof. Evan Stephens has charge at the L. D. S. University; Prof. Anton Pedersen controls music work in the All Hallows College; Gratia Flanders is in charge at Rowland Hall and Miss Wishard takes the work at the Gordon Academy.

Squire Coop returned some time ago from a three years' course of study in Europe. A period of this study was spent with those great masters, Godowsky and Busoni. Formerly Mr. Coop was leader of the Tabernacle Choir at Ogden, a much sought teacher of the piano in the same city and professor of music at the Weber Stake Academy. At the present time he teaches a great number of pupils in both his home city and the metropolis, and is meeting with deserved prosperity, musical and otherwise.

Another gentleman who spends his time each week in both Salt Lake and Ogden, his native city, is the sweet voiced baritone, Chas. Kent. He has attained a wide popularity as a ballad singer in several of the best concert organizations of the country, and recently refused a flattering offer from a leading minstrel company to tour Australia for one year. Mr. Kent has a good following and is well liked by the profession as a good fellow.

J. A. Anderson, a pupil of Leschetizky, spends three days of each week in Provo, where he teaches the advanced piano pupils in the B. Y. University. This gentleman has had the greatest advantages, and is meeting with success in his work. Mr. Anderson is well known and liked at Steinway Hall, and has the good will of the profession here.

We of Utah little realize what an important position the music department of the B. Y. University, of Provo, the greatest Mormon school, is assuming. And it is all (or nearly so) due to the enthusiastic and scholarly efforts of Anton Lund, head of the department, and one of the best musicians and singers of this State. Three hundred pupils are enrolled, and Lund has eight teachers under his charge. This genial artist is a graduate (as is his right hand man Anderson) of the Leipzig Conservatory, and a personal friend and pupil of Jadassohn. In fact Mr. Lund assisted Jadassohn in getting out the English edition of his treatise on harmony. He enjoyed private study with revered Carl Reinecke, and is as thorough an artist as Utah boasts of. Claire Reid, another piano

teacher of this institution, is at present on leave of absence. He will remain at the New England Conservatory for a couple of years. He is accompanied by his charming wife.

The first regular concert of the Salt Lake Symphony Orchestra for this year was given last Monday night at the Salt Lake Theatre. It was thoroughly enjoyable, and the playing of the orchestra showed marked improvement over last year's work. Director Arthur Shepherd deserves unstinted praise for his able conducting. The audience was large and exceedingly enthusiastic. Among the best numbers were the symphony No. 3, Mendelssohn, and Elgar's "Pomp and Circumstance." H. S. Goddard, that splendid baritone, arose from a sick bed to fill his engagement and sang Leoncavallo's "Prologue" in absolutely stunning fashion. He is an artist and one whom it is always a pleasure to hear. For an encore, in response to clamorous applause, Goddard gave Granier's "Hosanna" beautifully.

Willard Flashman, a clever young flutist, gave an excellent performance of a Chopin theme, with variations by Demerssen. The lad made a hit.

Undoubtedly, the orchestra is here to stay. It means much to Salt Lake and Utah. It is most gratifying to note that the people of this city have, at last, partially awakened to a realization of the possibilities for good in a symphony orchestra. The next program will be given in January. Mr. Coop, pianist, assisted in an artistic way in the Goddard accompaniments, and Mr. Shepherd rendered splendid assistance to the flutist in delightful accompaniments.

The Conried Opera Company will come to the Tabernacle in April.

J. J. McCLELLAN.

"Aida" in Concert Form.

NEWARK, N. J., December 12, 1904.

THE Schubert Oratorio Society gave a performance of Verdi's "Aida" in concert form at Krueger's Auditorium Friday night of last week under the direction of Louis Arthur Russell. The parts were distributed as follows: Aida, Marie Zimmerman; Amneris, Isabelle Bouton; Rhadames, Leo Lieberman; Ramfis, Dr. Carl E. Dufft; Amonastro, Claude Cunningham; King of Egypt, Edward Bromberg.

A large and cordial audience inspired the singers. Mr. Lieberman substituted at short notice for George C. Currie, originally cast for the role of Rhadames, and under the circumstances did well. Claude Cunningham as Amonastro has one of the noblest voices heard in Newark in years. The clearness of his enunciation was particularly noticeable. Miss Bouton was a spirited Amneris and Dr. Dufft, robust as ever. Mr. Russell directed with his usual force and skill.

MARIETTA BAGBY

CONTRALTO.

Management **AMERICAN ARTISTS' BUREAU,**
No. 237 West 49th Street, NEW YORK.

CONCERT DIRECTION

Gustave Thalberg

Hotel Kung Carl, STOCKHOLM, SWEDEN.

Theodore Habelmann's Operatic School

157 West Forty-ninth Street, New York.

Mr. Habelmann has just returned from Europe, and has reopened his Operatic School. A limited number of pupils will be received

HANS SCHROEDER

BARITONE.

Concert, Recital, Oratorio

MANAGEMENT

HENRY WOLFSOHN

131 East 17th Street,
NEW YORK

UNITED WISCONSIN CONSERVATORIES OF MUSIC,

MILWAUKEE, WIS.

EAST SIDE BRANCH, 538 JEFFERSON STREET.
J. H. Frank, Pres.; Dr. L. F. Frank, Vice-Pres.; Mrs. F. B. Wolf, Sec.; Wm. F. Upmeyer, Treas.; J. Erich Schmael, Musical Director.

WEST SIDE BRANCH, 811 GRAND AVENUE.
Hans Bruening, Pres. and Musical Director; Judge G. Ulrich, Vice-Pres.; Alf. Hertz, Sec. and Treas.; Alida M. Klemm, Gen. Mgr.

Musical instruction in all departments represented by a faculty of fifty able teachers. Thorough and concise methods. Free advantages and moderate tuition charges. Dormitory connection.

AGNES PETRING

SOPRANO.

Pupil of Catenhusen, M. Lehmann, Schroeder - Hanfstaengl and Stockhausen.

Concerts, Oratorios, Recitals.

Address: 4425 West Pine Boulevard,
St. Louis, Mo.

FANNIE BLOOMFIELD ZEISLER

BOOKING FOR **Season 1904-1905.**

TOUR WILL AGAIN BE LIMITED TO TWENTY APPEARANCES.

Apply to **ALINE B. STORY, 5749 Woodlawn Ave., CHICAGO.**

With **Philadelphia Orchestra,** - November 4 and 5.
With **Chicago Orchestra,** - November 18 and 19.
With **Boston Symphony Orchestra,** Providence, Nov. 22.
" " " Boston, Nov. 25 and 26.
With **Pittsburg Orchestra,** - December 30 and 31.
With **Cincinnati Orchestra,** - March 24 and 25.

BUFFALO.

BUFFALO, N. Y., December 16, 1904.

ASERIES of musical historical evenings was inaugurated Tuesday evening by Mr. and Mrs. Frank Davidson. Part I was in memory of Antonin Dvorák, who died last May. A terzetto in C major, op. 74, for two violins and viola, was well given by Messrs. Davidson and Hofmann and Miss Cohen. Biblical songs, op. 99 (Dvorák), were sung by E. E. Tanner, a pupil of Edward Randall Mayer—"Clouds and Darkness," "Lord, Thou Art My Refuge," "Hear My Prayer," "God Is My Shepherd," "I Will Sing New Songs of Gladness." Part II, "Das Hexenlied" ("Witches' Song") was read by Mr. Tanner, Mrs. Davidson playing the piano accompaniment. Her musical description was much more effective than that of the reader. The parlor of the Church of the Messiah was so crowded that many were obliged to stand. The audience was composed of lovers of good music.

Thursday evening Otto Duppennell, assisted by his pupil, Nina Davis, pianist, and the Allegro Violin Quartet, gave an excellent recital at the Y. M. C. A. Hall on the east side of the city. Douth's composition for four violins was finely played by Messrs. Duppennell and Brandt and the brothers Hoffmann. The young men have worked earnestly during the year and played with a breadth of tone and sterling qualities of technic. The Mendelssohn concerto in E minor was given a fine, spirited interpretation, with much natural feeling and beautiful tone coloring. Hermann's trio was a transcription of an old German song familiar to all. The variations on the theme were ingenious and well played.

Vieuxtemps' No. 4, D minor, andante, adagio, religioso, scherzo and finale evinced a degree of technical skill which delighted Mr. Duppennell's hearers. He was recalled with enthusiasm and responded with an exquisite melody from "Iphigenia." His final number, Paganini's "Nel Cor Più," was splendidly played. Mr. Duppennell has the good fortune to possess a violin made by a noted Italian, which is almost equal to a Stradivarius. Miss Davis accompanied Mr. Duppennell in the Mendelssohn and Vieuxtemps number with a delicacy of touch and facility which were quite pleasing.

Naturally the claims of the holiday season are too great to admit of many musical entertainments, nevertheless the organ recital given last week by William Kaffenberger was well attended, although the night was bitterly cold. Mr. Kaffenberger's selections, played from memory, were: Grand chorus in D, Guilman; air and fugue, Bach; theme and variations from septet, Beethoven; "Isolde's Liebestod," Wagner; "Reigen," from Jansen's "Wedding Music," and King-Millin's brilliant "Scherzo Symphonique." Many of these selections had been given in Festival Hall in St. Louis in October when Mr. Kaffenberger played there. No encores were allowed owing to the length of the program, but this splendid organist was recalled several times, and could only bow his thanks. Mr. Mischka, his lifelong friend, seemed equally gratified, for it was by his invitation that Mr. Kaffenberger gave this recital. One enthusiastic listener (who is himself a fine musician) has grown tired of the stereotyped phrases, "he played with authority," &c., and so he coined a word for the occasion, saying that "it was the most organic recital" he had ever heard. If he meant that Mr. Kaffenberger is a master of the organ, he

is right. His manual and pedal dexterity are remarkable, and one gets new conceptions of the possibilities of this noblest of all instruments, a church organ, when skillfully played. The soloists were Eleanor J. Holman, soprano, and Minnie Hadley Finch, contralto.

Last week I heard a pupil of Leschetizky play, who is really remarkable, Monica Dailey, of Batavia. Her strength is phenomenal. This charming girl played a new toccata of Leschetizky splendidly and an arabesque of Tchaikowsky. The latter piece was extremely difficult. The strong left hand carried the melody while the right made all sorts of indescribable musical embroidery around the original theme. Another Batavia girl, who is also talented, is Marjorie Sherwin, violinist, a pupil of Sevcik. Miss Sherwin will return to Prague the last of this month for further study.

Friday evening Louis J. Baugert, baritone, and Mary Geers, pianist, will give a piano and song recital, which will be duly noticed in next week's letter.

Seth Clark, who intended to present his "Guido Chorus" in concert tonight, has been obliged to postpone it until January.

VIRGINIA KEENE.

Winkler Pupils' Musicals.

LEOPOLD WINKLER presented six pupils at a musicale Saturday afternoon, December 17, at the Winkler studio-residence, 61 East 120th street. Marjorie Rudolf, aged fifteen years, a native of Nova Scotia, proved herself a player of rare talent in her performances of a serenade by Rubinstein and an etude by Charles Mayer. Miss Rudolf is, also a violinist, her teacher on the instrument being Henry Schradieck.

Elsa Behrens played in a finished manner the third movement of Mendelssohn concerto in G minor, Mr. Winkler playing the orchestral part on a second piano. Marguerite Popper, a small girl of ten, showed good schooling in a concert study by Ravina. Lulu Gavette performed in brilliant style a waltz by Wieniawski, and the same performer gave evidence of taste in the "Liebestraum" by Liszt. Hortense Lyons, only nine years old, surprised everybody with a dainty performance of Grieg's "Albumblatt." Julius Schendel, Winkler's gifted professional pupil, played the third movement of the Chopin B minor sonata and the third movement of the Schumann concerto in A minor. Mr. Schendel has several concert engagements for this winter.

Noted Italian Singer Here.

MATILDE RICCI, the celebrated singing teacher, from Milan, Italy, has just arrived in New York on a visit to her friend and pupil, Alma d'Alma. Signora Ricci made her debut at the Scala, Milan, as Micaela in "Carmen," and for over twenty-five years sang in the most important opera houses in Europe and South America. Her repertory contains all the principal soprano roles. Twenty years ago she sang here at the old Academy of Music for a short season under the management of the impresario Angelo and Director Bimboni, together with the tenor Giannini and the celebrated baritone Maurel in "I Lombardi," "Ballo in Maschera" and "Ione." As a girl she studied in Rome at the St. Cecilia Academy and took diplomas for both singing and piano. Since then her career has been crowned with successes. Many of her pupils are singing with success now in Europe. Signora Ricci is stopping at the Hotel Vendome.

MADAME DEVINE'S MUSICALS.

ACHARMING musicale was given by Madame Devine Monday evening of last week at 136 Fifth avenue, John Mokrejs, pianist; Aimée Delanoix, soprano, and Assunta de Rosa, coloratura soprano, taking part. Madame Devine's handsome studio is well adapted for large affairs of this kind. The program was:

Carneval	Schumann
Printemps, waltz song	John Mokrejs
	Aimée Delanoix
Voi che Sapete	Mozart
	Assunta de Rosa
Prelude	Mendelssohn
Valse	Chopin
To a Wild Rose	MacDowell
Intermezzo	MacDowell
If I Were a Bird	Henselt
	John Mokrejs
Recitative and Aria, Ah Fors e Lui (Traviata)	Verdi
	Aimée Delanoix
Recitative and Aria (Somnambula)	Rossini
Ah, Non Crede	
Ah, Non Giunge	
	Assunta de Rosa
Gavotte (Indian)	Mokrejs
The Camp Bugle	
Valse	
Romance	
Valse, E major	Moszkowski
	John Mokrejs

In the Schumann "Carneval" Mr. Mokrejs outlined each scene in a vivid and interesting manner, and in his rendering of the subjects revealed a wonderful mastery over the technical difficulties. Mr. Mokrejs performed his group of pieces in excellent style, and his own composition, "Camp Bugle," especially pleased. This composition should become popular.

Aimée Delanoix, an artist pupil of Madame Devine, sang Leo Stern's waltz "Printemps" with excellent control over a voice of rare sweetness and beauty; notably well done was the cadenza, Miss Delanoix's chromatic scale being perfectly executed.

Assunta de Rosa, coloratura soprano, sang "Voi che Sapete" (Mozart), and won all hearts instantly by her delightful voice and charm of manner.

Miss de Rosa gave the classic melody a pure tone and legato that showed her knowledge of bel canto. To an insistent encore she gave Ardit's "Il Bacio."

Miss Delanoix's second number, "Ah fors e Lui," from "Traviata," indicated that she is equally fitted for the requirements of dramatic work, for she encompassed all the technicalities of this aria with repose and authority. Her high D was well taken, and she was enthusiastically endorsed. With great spirit and vim she gave Dudley Buck's "Song of the Skylark." This young lady undoubtedly has a very promising future.

Miss de Rosa followed with "Ah non Crede" and "Ah non Giunge" from "Somnambula," which was remarkable for one so young. This girl sings the most difficult compositions with the utmost ease; her trills and runs, staccato and highest notes are sung with the freedom that perhaps is native to the Italian people alone. Miss de Rosa took the high E flat with brilliant effect.

Madame Devine was congratulated by all on the great success of her pupils. And the delightful musicale was ended by the brilliant rendition by Mr. Mokrejs of the Moszkowski waltz.

Eager to Hear Aus der Ohe.

AS it is nearly five years since Adele Aus der Ohe gave a recital in New York, musicians are interested in the announcement of her first recital this season at Mendelssohn Hall, Monday afternoon, January 9.

CREATOR

AND HIS ITALIAN BAND.

MME. BARILI, Soprano Soloist.

PACIFIC COAST TOUR: Jan., Feb. and March, 1905. PEW & GERTH, Mgrs., 121 W. 42d St., NEW YORK CITY.

HEINRICH MEYN,

BASSO CANTANTE.

Recitals a Specialty. Vocal Instruction.
1425 Broadway.

OLEY SPEAKS,

BARITONE

Address care
JOHN CHURCH CO.,
141 Fifth Avenue, New York

JULIAN WALKER

ADDRESS:

150 W. 94th St., New York.

Management HENRY WOLFSOHN,

131 E. 17th St., NEW YORK.

BASSO.



Mme. von KLENNER

Voice Culture, Style and Repertoire.

GARCIA REPRESENTATIVE.

Some of Her Pupils: Frances Travers, Katharine S. Ponn, Lillian Watt, Lulu Potter Rich, Florence Mulford, Sarah Evans, Adah Benzling, Eleanor Creden, Kathleen Howard, Bessie A. Knapp, Grace Ames, Katharine N. Pique, Aimée Michel, Paul-Schroder and Mme. Rudolph Leach.

RESIDENCE-STUDIO:

230 West 52d Street, NEW YORK.

FREDERIC MARTIN, BASSO.

Management: Wolfsohn Musical Bureau.

Personal address: 245 W. 135th Street, NEW YORK.

Phone: 2864 Morning.

PERCY HEMUS

BARITONE

THE HARGRAVE.

112 W. 72d Street,
NEW YORK.

Phone: 2344 Columbus.

ENRICO CARUSO.

IN Italy the boys and girls are drafted into the festivals and church services, especially in the villages and small cities, and they begin at a very early age to sing publicly. This was the case with Enrico Caruso, who was born in Naples in 1873, and at eleven years of age began to sing in churches in and about Naples. The father of Caruso absolutely disliked music, and there was a continual friction between him and the boy, as he was destined to learn a trade and become a mechanic of some sort. At fifteen Caruso, losing his mother, who always called him "the treasure of the family," and who even predicted a future in music for her son, determined to adhere to his decision more than ever and continue to sing, until he finally obtained permission from his father, under the condition, however, that he could expect no help from him whatsoever. In order to exist young Caruso worked as an ordinary mechanic for some years, and then became engaged in a factory of chemical products, in which work he soon took an interest. The owner of the works, who was a Belgian, returned to his native country, and Caruso was dismissed.

He was then about eighteen years of age, and accidentally meeting a baritone singer, who reproached him for spoiling his voice by singing without instruction, he explained to him that he was too poor and had to earn his living, but would only be too happy to take lessons. Not being able to give him lessons himself, the baritone proposed his own teacher for Caruso and took him there. Maestro Vergine was at first unable to give an opinion of the young man's voice, having found him too tired, but a few days later he made a proposition to him, and it was this: He would teach Caruso for three years, and when ready for a career Caruso was to pay him 25 per cent. on his earnings during the five subsequent years of his engagements. That is to say, if in a year Caruso sang one month only, this month would count as a month's engagement and not as an annual engagement, even if it was an annual contract, in which only one month of singing occurred. In order to pay off the debt on such conditions it would have taken Caruso twelve years, which is a considerable part of an artist's career. However, he signed the contract and began his lessons. Friction immediately ensued between the two, because Caruso insisted on singing outside of the school in order to earn a little money. At twenty he enlisted as a soldier, and within a few days became a favorite. The colonel of the regiment in which he was drafted became so interested in his voice, on hearing him sing, that he found a teacher for Caruso and exempted him from all the heavy work of the army in order to give him time to study.

His father had remarried, and the second wife, understanding that there was a great future in young Caruso's voice, persuaded the father to free him from military serv-

ice, which was to last three years. Caruso's brother offered to take his place and was accepted. Thus, after one and a half years of military service, Caruso found himself able to complete the lessons with Maestro Vergine, and six months later, in 1894, he was selected to sing the tenor role in a new opera, the work of a young Neapolitan composer. He made his debut in the Nuovo Theatre, Naples, the opera being called "L'Amico Francesco."

After a short visit to Caserta he returned to Naples and secured an engagement in the Bellini Theatre. He was then called to Cairo, in Egypt, as a substitute for some other tenors who had been unsuccessful. On Caruso's return to Naples, before he landed, an impresario boarded the steamer and engaged his services for the Fondo Theatre. He then sang in succession in Palermo, at the Fondo, toured Sicily and was called to sing at the inauguration of the Massimo Theatre of Palermo. He sang at Leghorn and finally at Milan, and in the latter city his triumphant career really began. He was engaged at once for four seasons in

He is without doubt one of the most important acquisitions to the operatic stage in recent years and a tenor of marvelous gifts, both in voice and in histrionic art.

NEW HAVEN.

NEW HAVEN, Conn., December 16, 1904.

THE New Haven Oratorio Society, numbering 260 voices, under the direction of Horatio W. Parker, dean of the musical department of Yale University, gave Handel's "Messiah" a most satisfactory performance before a good sized audience at Woolsey Hall last evening.

The notable chorus was creditably assisted by the New Haven Symphony Orchestra, H. B. Jepson at the organ and David Stanley Smith, pianist.

As a whole the work was excellently done. The chorus showed careful training and seemed to appreciate the character of the text. After the chorus "For Unto Us a Child Is Born" there was a most pronounced demonstration of approval, while the "Hallelujah Chorus," with the grand organ and full orchestra, was an inspiring piece of work.

In Anita Rio is found a most pleasing and finished artist. She sang the entire role without her notes, lending additional charms to her evening's work. "Rejoice Greatly" and "I Know That My Redeemer Liveth" were superbly done.

Mrs. Homer E. Sawyer, the contralto, was very good in "He Shall Feed His Flock."

Fortunate indeed was the selection of Kelley Cole for the tenor role. He sang his important part with a fine, noble tone. His voice is comparatively large, as tenors go, and he proved himself an artist of the first rank. We would like to have him again.

Frederick Wheeler, the bass, sings with warmth and feeling, possessing also much of the dramatic in his voice. He was enthusiastically received.

Ysaye plays at Parsons' Theatre, Hartford, this evening. Large advance sale.

The last concert of the New Haven Symphony Orchestra included Dvorak's symphony in E minor ("From the New World"). The large movement was especially well done. Tschaiakowsky's "Romeo and Juliette" fantasy overture was also effective under Professor Parker's baton.

The soloist was Marie Nichols, a violinist with an abundance of technic. She plays with an abandonment and accuracy good to hear. Vieuxtemps' concerto in D minor was her selection. A half dozen recalls were accorded her.

ERZABLER.

Energetic Mr. Mann.

YSAYE will play in Providence January 18. Joseph M. Mann is to control the concert. Mr. Mann is sending out circulars calling the attention of everybody in Rhode Island to this important artistic event, and is applying extraordinary energy to make it a success.



CARTOONS OF CARUSO CHARACTERS, DRAWN BY CARUSO FOR THE MUSICAL COURIER.

South America, three seasons in the La Scala, Milan; two in the imperial theatres of St. Petersburg, Moscow and Warsaw; three seasons in Rome; three seasons in Covent Garden, London, and he appeared in all the important cities in Germany, such as Berlin, Dresden, &c. He sang before all the royal families of England, Italy, Russia and Portugal, who conferred honors upon him. In fact, Mr. Caruso is an officer of the Crown of Italy, an officer of the Order of Santiago of Portugal (an order with a very limited number of members) and an officer of the Institute of Artists in France.

At present he is singing in this country under a contract for the next four seasons, similar to the contract he has at Covent Garden, London. After these four years he expects to take considerable rest from the duties imposed upon him through the struggles demanding his appearance.

**MARY
HISSEM**



DE MOSS

SOPRANO.

RESIDENCE: 106 West 90th Street.

PHONE: 8306J River.

MANAGEMENT:
HENRY WOLFSOHN

MARGUERITE HALL,

MEZZO CONTRALTO.
1428 Broadway, • • NEW YORK.

EDWARD MacDOWELL

SEASON 1904-1905.

Address: 911 Seventh Avenue, one block above Carnegie Hall,
NEW YORK CITY.

E.

PRESSON MILLER

VOICE CULTURE.

Suite 1013 Carnegie Hall, New York.
Telephone: 1350 COLUMBUS.

THE HUGO HEERMANN VIOLIN SCHOOL,

CONDUCTED BY PROFESSOR HUGO HEERMANN AND AN ABLE BODY OF ASSISTANTS, WITH EMIL GROSS
AS DIRECTOR OF THE PREPARATORY DEPARTMENT.
All advanced pupils receive personal instruction from Professor Heermann. Pupils can enter at any time.
FOR PARTICULARS ADDRESS
216 Fuerstenberger Strasse, Frankfurt-a-M., Germany.



KELLEY

COLE

ORATORIO,
CONCERT,
RECITAL.

Dates Now Booking.

DIRECTION:

LOUDON G. CHARLTON, New York.

WALTER L. BOGERT

University Extension Lecturer on Music

MUSICAL DIRECTOR.

Address: 72 Lawrence Street, Flushing, N. Y. City.

EMMA MYRS

SOPRANO. Concert, Oratorio, Recitals.

SYRACUSE JOURNAL.—(Soloist Pittsburgh Orchestra). The audience saw one of the most beautiful sopranos on the stage today, and heard a voice that promises much when properly placed in opera.

SYRACUSE HERALD.—Mrs. Myrs has a charming presence and a very musical voice.

ROCHESTER HERALD.—Mrs. Myrs possesses a showy, brilliant, clear soprano, vibrant and resonant, which has been highly cultivated.

VOICE PRODUCTION. Studio: 47 West 35d Street.

THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1291.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, DECEMBER 21, 1904.

LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

PARIS, FRANCE—

Grand Hotel, Boulevard des Capucines, Mr. J. F. Delma-Heide, correspondent and representative.

BERLIN, GERMANY (Branch Office)—

Mr. Arthur M. Abell, Luispolstrasse 24.

DRESDEN—

Miss Anna Ingmann, Franklinstrasse 20.
Mrs. E. Potter-Frisell, Münchener Strasse 18.

VIENNA—

Mr. Natop Blumenfeld, IX Schwarzenberg Strasse 18.

ITALY—

See or write J. F. Delma-Heide, General Representative, Grand Hotel, Paris.

CHICAGO OFFICE—

Railway Exchange Building, Michigan Avenue and Jackson Boulevard, Dunstan Collins.

SAN FRANCISCO OFFICE—

Sherman, Clay & Co. Mrs. A. Wedmore Jones.

WASHINGTON, D. C.—

Fannie Edgar Thomas, care E. F. Droop & Sons, 925 Pennsylvania Avenue, N. W.

CINCINNATI OFFICE—

Mr. J. A. Homan.
R. E. Morningstar, 610 Neave Building.

ST. LOUIS OFFICE—

Mr. Robert Patterson Strine, 143 Leclerc Building.

BOSTON OFFICE—

17 Beacon Street, branch of New York office.

BUFFALO OFFICE—

Miss Virginia Keene, 236 West Utica Street.

THE MUSICAL COURIER is for sale in the UNITED STATES on all news-stands, and in FOREIGN COUNTRIES at the following news-stands and music stores:

BELGIUM—

BRUSSELS: Messrs. De Cense & Fils, 14 Galerie du Roi.

ENGLAND—

LONDON: F. Batson, 22 Grosvenor Street, Bond Street, W.; May & Williams, 100 Piccadilly, and W. H. Smith & Sons, Railway Bookstalls at Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria Stations. LIVERPOOL—Lime Street Station. MANCHESTER—Exchange Station. NORTH-WICH—Railway Bookstall. BRISTOL—Railway Bookstall. LEEDS—Midland Station. NEWCASTLE-ON-TYNE—Central Station. BRIGHTON—Railway Bookstall. SHEFFIELD—Victoria and Midland Stations.

FRANCE—

PARIS: Shakespeare Library, 75 Champs Elysees; Galignani, 224 Rue de Rivoli; Brentano's, 37 Rue de l'Opera; H. Gautier, 11 Rue Gailion; Librairie du Grand Hotel, Boulevard des Capucines; 3 Avenue Victor Hugo, and at all the Kiosks in Paris.

GERMANY—

BERLIN: Bote & Bock, 87 Leipzigerstrasse; Albert Stahl, Potsdamerstrasse 99; Georg Pothow, Potsdamerstrasse 113. FRANKFORT-ON-MAIN—Railway Bookstall. MUNICH—Schyler, 3 Maximilianstrasse (close to Four Seasons Hotel). DRESDEN—H. H. Bock, Pragerstrasse 12. COLOGNE—Schmitsche, Buchhandlung, Railway Bookstall.

HOLLAND—

AMSTERDAM: Willem Stompff, Jr., Muziekhandel-Spui 2.

ITALY—

MILAN: Carisch & Janichen, Corso Vittorio Emanuele 27. Remo Sandron, Via Alessandro Manzoni 7. Baldini, Castoldi & Cia., Galleria Vittorio Emanuele 17 and 80. FLORENCE—Brisi & Niccolai, Via de' Corretani 12.

SWITZERLAND—

GENEVA: Mr. Henn, 6 Boulevard du Theatre.

EGYPT—

CAIRO: News-stands.

SUBSCRIPTIONS:

Invariably in advance, including postage.

Single Copies, Ten Cents.

	United States, o	United States, 100 Cents.		\$5.00	
Great Britain.....	\$1.50.		Austria		188.
France	81.95 fr.		Italy		\$1.95 fr.
Germany	95 m.		Russia		12 r.

SPENCER T. DRIGGS - - - BUSINESS MANAGER

Rates for Advertising.

PER INCH ON ADVERTISING PAGES.

Three Months	\$35.00	Nine Months	\$75.00
Six Months	80.00	Twelve Months	100.00

ON READING PAGES.

One inch, 3 months	\$75.00
One inch, 6 months	125.00
One inch, 1 year	200.00

Special rates for preferred positions.

One page, 1 insertion	\$300.00
One-half page, 1 insertion	175.00
One column	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 12 M. Monday. All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For particulars apply to SATURDAY EXTRA DEPARTMENT.

A MERRY CHRISTMAS to all the legion of MUSICAL COURIER readers everywhere!

IMMEDIATELY upon Madame Calvé's return to Paris from her tour in Austria and Hungary the 1,000th performance of "Carmen" is to be arranged at the Opéra Comique. The occasion will be made the cause of quite a musical celebration in Paris.

AT the latest concerts given by the Pittsburgh Orchestra under Emil Paur (December 16 and 17) the pièce de résistance of the program was Richard Strauss' F minor symphony. The work, an early opus of the great composer, was received with unmistakable enthusiasm.

JUST now our Opera is giving some of the best performances that have ever been heard in this city. One would have to go far indeed to hear "Die Meistersinger," "L'Elisir d'Amore," "Lohengrin" and "Aida" sung, staged and acted better than these days at the Metropolitan.

SOME of the genteel critics on our daily newspapers, in order to make light of the Conried régime at the Opera, rake up and reprint old casts of operas given at the Metropolitan many years ago. We learn that the data for those genteel comparisons are obtained from the Opera archives, which the management generously places at the disposal of the genteel critics. The workings of some minds are almost beyond human ken.

YSAYE'S first recital in Boston was an overwhelming success, as was to be expected. His program included Handel's sonata in G minor (played with M. de Befve at the piano), Vieuxtemps' concerto in D minor, Beethoven's G major romance, Schumann's "Abendlied," Guiraud's "Rondo Caprice," Vieuxtemps' ballad and polonaise, and Bach's "Chaconne." On Wednesday, January 4, Ysaye will give an orchestral concert of his own in Boston, at which Willy Hess is to conduct. The program is to embrace Beethoven's concerto, Bruch's "Scotch Fantasy," and Saint-Saëns' B minor concerto. Judging by what New York heard last Sunday, Boston will have a revelation when it hears Ysaye in the Beethoven concerto.

MANUEL GARCIA, the famous singing master, now is in his 100th year, his birthday occurring on March 17. J. C. Ballin, of 40 Hyde Park Mansions, Hyde Park, London, suggests that a suitable testimonial should be presented to the great artist by Garcia's old pupils, friends and admirers. Mr. Ballin will be glad to hear from them with a view to discussing and arranging the matter at an early date. Manuel Garcia's reputation as an authority on the voice is of course universal. He is the inventor of the laryngoscope, and his treatise on the art of singing is famous. It may be hoped that musicians will seize the present opportunity of rendering homage to one who has served his art so well. The celebrated Malibran, who died in 1836, was Garcia's sister. His no less celebrated sister, Madame Viardot, is still alive.

PARIS had its belated première of Wagner's "Tristan and Isolde" at the Théâtre de l'Opéra on Thursday, December 15. Gailhard gave the work a magnificent production, and the effect on the audience was a profound one. Concert performances of "Tristan and Isolde" had been given in Paris at the Lamoureux and Chevillard series and at the Château d'Eau, but it is safe to say that after this hearing of the work as an opera Parisian music lovers will henceforth be content to hear it in no other form. The singers were satisfactory and in the main adhered to the neo-Wagnerian style of singing as expounded by Jean de Reszké and Madame Litvinne in the Paris productions of the other Wagner works. At the "Tristan and Isolde" performance the principals were Mlle. Grandjean (Isolde), M. Alvarez (Tristan), M. Delmas (Kurwenal) and Mlle. Féart (Brangaene). Taftanel conducted with spirit, and the fine and famed orchestra of the Opéra outdid itself in tonal quality and in discretion of accompaniment.

Caruso, "La Bohème" and Ysaye.

THAT opera does not educate, does not cultivate the humanities and does not instill musical treatment of musical matter, is best illustrated at the Opera, where the tyranny of ignorance continues to interrupt the finest and culminating phrases with its blatant applause. Mr. Finck says a mighty good thing in his review of last Saturday when he exclaims:

When Puccini directs his tenor to open his throttle instead of his throat and emit a loud, high signal, how an audience that loves that sort of thing does applaud! There is one very strange thing about these applauders, however. If it really gives them pleasure to listen to those high, loud tones, why don't they listen? Why do they always break in with applause before the singer has finished? It is a very funny phenomenon.

It is simply ignorance. If the opera visitor were intelligent he would not interrupt—either in Europe or America. If he knew, or felt instinctively, that a phrase, or a transitional note, held for a definite purpose or a fermata had its reasons, he would be too intelligent to interfere. But all the experience of all his opera years add nothing to his inapproachable and unapproachable density, and he therefore cultivates his applause at the opera. A steady opera diet will make any ordinary temperament unmusical and will gradually debilitate the finest musical organism. A reasonable diet of opera will illustrate that the fare is not offered as a musical tonic, but that the strictly musical aspect of opera is not digested at all. Opera appeals only properly to those who can follow musically the opera, the drama or whatever it may be. There are few great operas that were composed by others than musicians. Music is the foundation; the whole scheme rests upon music. Foreign tongues can be used ad libitum; the companies presenting opera may be foreign and yet the operas, not only not understood but actually misunderstood, may and do succeed because the music succeeds. To interrupt the performance with applause is to interrupt the music, and those who know and feel or only feel music never interrupt it. Those, therefore, who go to the opera night after night and who still A. D. nearly 1905 interfere with the performance through applause, bravi and catcalls are the regular opera habitués, and the more they hear the less they know and hear. Hence, as said before, opera as opera does not cultivate musically and does not give culture to the mind. Interruption is bad breeding, not only privately but also publicly.

I said above that there are few great operas that were composed by others than musicians. I meant that when one reads what some of our newspaper friends have said of "La Bohème" one must conclude that the composer was any or everything but a composer, and yet some of us must dissent. The reason for the success of "La Bohème" is the usual reason: it is an art work. That art may not be to the taste of Johann Schmidt or M. de Buttoniere or Mr. Smith, of Chelsea, all of whom are entitled to their views, and when they write for newspapers are additionally entitled to ventilate them, as I do mine. And yet I conclude, for myself, for my reasons, as they do contrariwise for their reasons, that "La Bohème" is a consistently developed and resolved and concluded finished art product with distinct, traceable outlines; with a color fitted for its envying spirit and with a technical manifestation of accomplished workmanship even to the slightest detail.

Mr. Finck knows that I was Wagnerian with him over twenty years ago when the New York critics who are now opposing the irresistible Richard Strauss were engaged in resisting the irresistible Richard Wagner, and Mr. Finck knows that no publication exists on this earth that has devoted more space, more conscientious work and more energy into the Richard Wagner propaganda than THE MUSICAL COURIER, and hence I can ask Mr. Finck to point out to me one instance where Puccini "directs his tenor to open his throttle instead of his throat," one episode than can compare with the yelling of the Valkyries or of

the last scene of the last act of "Siegfried," or the interminable tirade of Erda, the "endless chain" of Walter von Stolzing and the combination war whoops in the "Götterdämmerung"? The Italians always understand how to treat the voice—Puccini certainly proving this—whereas Wagner succeeds in either ruining the voices completely after a few years or sending his histrionic heroes and heroines to the madhouse or to suicide. The incessant forcing of the voice finally undermines the base of the cerebellum, and the whole mass of gray stuff disintegrates or becomes ruptured. The reason why Fremstad cannot sing Mozart as Mozart should be sung is because she has declaimed and yelled in Wagner roles for ten years. She is a wonder today for having what she has in her throat. Italians open the throat; Wagner actually demands that the throttle be opened—and then, good-by voice. Melba tried it one night here on the Metropolitan, and Melba knows how to sing; Melba can give intelligent reasons for singing what she sings as she sings it or as others sing what they sing, and yet Melba could not cope with the Brünnhilde role without actually "cracking her throat," as the "Girl from Paris" had it. When Caruso takes a high note he sings it; he does not yell, declaim or shout; he actually sings the high note as he sings any and every note—with Italian bel canto, otherwise using the voice as a human musical instrument. Wagner was no doubt correct in urging the oratorical style on his heroes and heroines. Wotan is a god, and gods do not sing—at least if human beings do, I suppose gods do something different. Probably they do declaim, probably when they get angry they do shout, probably when they call they do yell. But human beings sing—in opera. That is assumed by Verdi, Bizet, Donizetti, Mozart, Rossini, Bellini, Weber, Gounod, Gluck and by composers who wrote oratorio—Bach, Handel, Haydn, Mendelssohn, Brahms, and old styles such as Palestrina and even Mercadante, and others again, such as Cherubini and Spontini and Mehul and Lortzing and Marschner and dear, good, old Beethoven (with his bad table manners, according to Finck)—even dear old Beethoven wrote vocal music to have it sung and not shouted, declaimed and yelled.

Caruso in "La Bohème" sang with as much ease as if he were speaking, each phrase and such phrases as he uttered have not been heard before in the Metropolitan. His air reservoir seems incapable of exhaustion, and he attacks musically and without an effort. The voice quality is velvety and delicate, and even the higher and highest notes never deteriorate from the quality. Comparisons are not compatible with perfumery, and there is no reason to go into the usual reminiscent analogy. Caruso is a tenor endowed with superb gifts by nature, amplified by a genuine musical mind and an ardent temperament, but he is also a modern Italian and moves in the groove of modern musical thought. He understands the limitations of the voice; he knows the nature of the tenor quality, and perceives how to dispose of every phrase and every note. It is not only an art with Caruso; it is also the modern science of singing. Hence his delivery is a study.

Melba had some local vocal disturbance, but, despite it, she sang with exquisite tone quality, and the role is finely adapted to her. If instead of being a veritable "stick"—as we were wont to call it in our young days—Melba had the histrionic force necessary even for Mimi, she would be ranked as one of the few choice ones in the short list that began with Malibran and Sontag. But Melba is never temperamental, which makes her voice the more remarkable, for she can afford to depend upon it alone. Mimi is as near to her as any other role, if not nearer.

Mr. Conried made the mis-en-scene more effective than it ever has been. He is doing great work, and as the work he is doing is the kind this paper has been calling for for years past it is due to him for us to record his success this season. There has been such improvement in ensemble and mise-en-scene that criticism necessarily must be favorable toward Mr. Conried.

Small defects have disappeared under the splendid general aspect marshalled by him.

The American Man.

The Herald cables an interview with one Marchese Capece di Bugnano (no relative of Buchignani), who is made to say:

In America the lot of man is hard work; that of woman, luxury, which this hard work procures.

With regard to musical art, the influence of men in America is only negative. After the fatigues of the day they prefer to listen to light operettas in the evening rather than to artistic works of a more serious character which demand a certain degree of mental effort.

The whole musical structure in America depends upon woman, even those men who have become prominent as contributors to musical institutions being urged by the wives and daughters. American men work too incessantly. As a body they have not the faintest conception of the meaning of art, musical or otherwise. Music is Greek to the American man; he never discusses it, as he never discusses the Laocöon or the Venus de Medicis or the Tintoretto frescoes. He is inured in his vocation, business, profession, finance or politics. The few refined American men who are engrossed in art are not very often here, or not long here. On this subject the New York American says:

THE GOLDEN AGE OF MUSIC.

Music is becoming as profitable as gold mining for a few.

Dr. Strauss, the famous Austrian, has received \$9,000 for a symphony.

Music was of such little money value in the days of Mozart that a butcher cancelled one month's bill for a waltz.

Patti sang herself into a millionaire, and 200 years ago the singers were regarded as vagabonds.

Eames, Nordica and Caruso can earn \$1,000 in three hours. Once the opera singer was content with £1 for an evening's work.

The composer of an opera produced in Berlin a few nights ago has been decorated by the Kaiser, and the Kaiser himself spent \$25,000 on the first production.

Only the American men seem to be ignorant of the money possibilities of music, except the "rag-time" composers. They do not go in for singing, but leave that work to the American women, who are the best singers in the world.

It is truly the golden age of music for a few. Its rewards are greater than ever before to those who succeed. The failures are not counted, for in music one succeeds magnificently or fails miserably. There is a small field for melodious mediocrity.

Last April this paper was the first to announce the fact that Richard Strauss had received \$9,000 for his "Sinfonia Domestica," and probably the American would have credited this paper with its origin of the publication had the American known. That paper would also then have discovered that Dr. Strauss is not a famous Austrian but a genuine Bavarian, and that the Austrian Strauss family has no consanguinity with the Richard Strauss fold. Here in the daily papers always blunder in music and art, when they begin to designate or attempt to differentiate. They are not aware that in musical circles the line of demarcation that distinguishes Richard Strauss from the Viennese Strausses is just as fixed and determined artistically and musically as the demarcation line that is drawn politically between U. S. Grant and ex-Mayor Hugh Grant. I can only illustrate to the daily papers successfully by applying a modern political example, for in the politics of the past quarter of a century the daily papers are still somewhat acceptable, although the politics of the hour are the only politics in which they are really *au fait*. For the further information of the American may I be permitted to say that American men can make no money in composition; they can flourish in the morass of musical vulgarities and draw some royalties, and their publishers will make some money out of the trash, but the American cannot write a symphony, because he would starve if he depended upon it. This condition has made it im-

possible for an American to devote his time, as it is necessary for success, to the serious, unrestricted work of composing.

Ernest Newlandsmith, of England, has published through Longmans, Green & Co. a work, "The Temple of Art," with a chapter on "Musical Education," and he says:

"We often hear the question 'Is England a musical nation?' and 'Is the British public really musical?' Certainly it is; but up to the present it has never had (or made) the opportunity of cultivating its fundamental instincts in the art. Other countries—notably Germany—have made their opportunities long ago, and have therefore become further advanced in musical culture than we have up to the present day."

We here in America are not going to succeed in bringing to the front the creative musical art under the prevailing conditions. Books are not published unless there are readers, and symphonies are not composed unless there are listeners. Our conductors cannot even afford to put an American symphony on their programs, and if one of them does such an idiotic thing he usually has a personal motive, or he will remain sorry for a long time for having been so temerarious. Not one-twentieth of 1 per cent. of the people of Greater New York know what a classical concert is; not one-fiftieth of 1 per cent. of the men of Greater New York have ever attended a classical concert or a classical song recital. The American says: "Our American men are ignorant of the possibilities of music." Where in the names of Parker and Herrick are the chances, where the possibilities?

In the line of musical criticisms—oh, yes—in that line fortunes have been made. One of our New York music critics, who resides in a Spanish chateau on upper Fifth avenue, owns a steam yacht of which no one knows the name; another music critic has a racing stable that runs on his private track on his grounds on Long Island, and his wife owns the celebrated million dollar set of green pearls. The other music critic is president of U. S. Consolidated Annotating Company, with \$23,000,000 preferred and \$46,000,000 common stock, all paid up, dividends being paid regularly; and the other has retired on an income of \$60,000 a month, the capital having been accumulated from his ability to write for an evening paper in the morning and for a morning paper in the evening, and even his colleagues could not decipher his involved style used in both publications. But these are about all the possibilities of music for an American, and then, as in the case of the music critic, it is necessary, in order to accumulate a fortune, to get the tickets free of charge. Had he been compelled to pay, even he—the fortunate music critic—would have remained as poor as the American who is composing symphonies to look at.

Ysaye With Damrosch.

The crowd that attended the New York Symphony Orchestra concert on Sunday filled Carnegie Hall to the utmost, and made the occasion memorable as an ovation to Ysaye, who was the soloist in the Beethoven concerto and Vieuxtemps' "Ballade and Polonaise." There is evidently a continued demand for the Beethoven concerto, and there is not an amateur violinist who is not practicing at it. It is one of the classical violin models, and although it carries no modern pyrotechnics, it bristles with tremendous difficulties and constitutes a fixed test of standard musicianship. Ysaye has played it frequently in the United States, and is indeed an authority on it, and he played it on Sunday with the panoply of the master. There was no question about its impressiveness and the serious effect it produced. The Bach encore ("Chaconne") seemed indeed a more modern work than the concerto, which is one of the significant messages of Bee-

thoven, and which masks meanings requiring a particular mood and sympathy.

What is so marvelous about Ysaye is his bowing and his absolute control of the bow mechanism. Staccato up and down bow was played on Sunday with such abandon as to create amazement at its security and unerring assurance. Some violinists could not in a century imitate the staccato work of Ysaye, as exhibited in the supposedly simple Vieuxtemps composition, an academical study which is considered good enough to throw aside after graduation. But played as Ysaye played it on Sunday, it showed inherent and intrinsic value that should recommend its revival.

Ysaye probably never had such a great ovation. The house actually rose at him, and the audience refused to leave until he had a dozen recalls and had played his encore.

Mr. Damrosch gave a strong interpretation of Tchaikowsky's "Pathétique" symphony, and the inspired manner of conducting it led me to conclude that its performance was dedicated as a memory to his mother, whom he had the misfortune to lose lately. I have never seen Mr. Damrosch conduct with greater intensity, care and precision. He seemed to insist on extracting all the meaning and effects of the sombre and inspired work. It was a memorable concert in every way.

Mr. Hubbard Protests.

At the first Chopin De Pachmann recital in Chicago W. L. Hubbard, of the Tribune, emancipated himself from traditional criticism by saying the following:

The audience, which nearly filled Music Hall Friday night, sat as still and tense throughout that Chopin sonata as if it had been to them the most interesting composition in the world. And how often have listeners—and musical ones, too—been seen to squirm and fidget before half of it was played by other pianists. There were moments when even coughing was silenced, and when everybody sat breathless and spellbound. And up there on the stage that little podgy, black magician was seeming to do nothing except look around and smile. His hands moved easily and lightly over the keyboard, but he wove a tonal web as beautiful and varicolored as ever came from instrument. What does it matter if he does not give us the most robust readings of Chopin, what if he does change a melodic line occasionally, and fix up the tempo and the rhythm a bit—he makes most delightful music, and he charms your ears until you are glad to forget all you ever knew or heard about "traditions," and "readings," and "phrasings," and "tempo rubato," and all the other what-not that most pianists know so much about and so frequently employ to dissipate their music and thus keep it from proving dangerous to those who have to digest it. Pachmann gives you music that is pleasant to hear—it may not be "correct," but, thank heaven, it isn't, if being correct means being dry—and it often does. He's a wizard, is this Pachmann, and if he plays his Chopin program next Wednesday night as deliciously and exquisitely as last Friday he did the sonata, the G minor ballade and the G major nocturne which I heard, then every person present will have an evening of joy.

And that is exactly the way most people feel when they listen to De Pachmann. BLUMENBERG.

SOME dolt, writing in the Sunday Sun, says the following: "It is not the critic's business to note and be influenced by the applause of an audience. He is not present to take his cue from those who applaud, either out of kindly feeling for artistic endeavor or because they permit the emotions of the moment to override their judgment." It is very much the business of a music reporter (for that is what critics are) to note the applause of an audience and to report it. The average reader is principally concerned to know how an artist or a performance pleased the public, and not the critic. The public is the real critic, and its opinion counts heaviest, for it is usually registered at the box office. Also, who says that a critic should have no emotion? How can

he have a proper æsthetic and emotional outlook if he merely hears, but does not feel the music? A music critic without emotion should not be allowed to sit in judgment on Wagner operas and Beethoven and Tschaiakowsky symphonies; he would be better employed in police court reporting. The New York critics consider it a disgrace to be seen applauding at a concert or at an opera. We can well understand why. It would show which way the coin—beg pardon, the wind—blows.

L EONCAVALLO'S "Roland of Berlin," produced at the Berlin Royal Opera on Wednesday, December 14, was a great success, according to the published cables and those received from our Berlin representative. Mr. Abell does not like the music

LEONCAVALLO AND HIS NEW OPERA.

of "Roland" quite as well as that of "Pagliacci," or of the same composer's "Bohème," but he admits that the new work unquestionably is one of high musical and general importance. His detailed criticism and report of the production will be published in the next issue of THE MUSICAL COURIER, December 28. The première was an occasion of exalted social moment in Berlin, for of the 1,446 seats at the Opera, Emperor William had reserved 1,146 for himself and the court party. Beside the Emperor, among those present were his sister-in-law, Princess Leopold, Crown Prince Frederick William, Prince Leopold, Prince Eitel Frederick and the Duke of Saxe-Coburg and Gotha. Surrounding the royal personages were all the important dignitaries of the court, generals, cabinet ministers and most of the foreign diplomats and their wives. It is reported that the Emperor spent \$25,000 out of his privy purse on the production of Leoncavallo's "Roland of Berlin." As all the world knows, the opera was written "to order" for the Emperor, and after the première, Leoncavallo himself said, speaking of the applause he received: "His Majesty the Emperor should have had at least one-quarter of the applause, as his suggestions have been carried out in the construction of every scene." At the end of the opera the stage was piled high with wreaths of laurel and flowers, and the applause was deafening. Leoncavallo had to come before the curtain repeatedly and bow his thanks. Many professional critics and newspaper men were there, who had traveled all the way from Paris, Rome, Vienna, London and even St. Petersburg, in order to be present at the première. The seats were sold out long in advance of the date of the performance, and on the day before an offer of \$2,500 for a single box had to be refused, as there was not one left, and the fortunate holders would not sell. All the Berlin papers, except the Vossische Zeitung and the Börsen Courier, praise the Leoncavallo music and the libretto. Of the aforementioned papers, one finds the music reminiscent of Wagner and the other of Meyerbeer! (Et tu, Berlin?) The form of the opera allows the introduction of many set and concerted numbers, for which much popularity is predicted. The two numbers most spoken of are the love duet and the "Song of Longing" for soprano. Herr Hoffman sang the leading male role and Fräulein Destinn was the prima donna. Dr. Muck conducted.

The Emperor manifested his own pleasure not only by standing up in his box and leading the applause at the première but also by showering a rain of decorations and presents next day on everyone connected with the success of the production. Leoncavallo received the Order of the Crown of the second class, and his wife was presented with a magnificent necklace. Emmy Destinn was made the

happy recipient of a bracelet set with the Emperor's initials in sapphires. Dr. Muck received the Order of the Red Eagle. All the male singers were presented rings and scarf pins bearing the Emperor's monogram.

It is interesting to Americans to know that there is a chance of our hearing the "Roland of Berlin" in New York before the end of the present season. Charles B. Dillingham, a theatrical manager, announces that he began negotiations with the composer before the production of "Roland" and has just received a cablegram from Leoncavallo accepting an option and an offer on the work. The Dillingham plans contemplate a production in the spring, with Fritzi Scheff in the role of the burgomaster's daughter (Destinn's part in Berlin).

The subject of the opera is German and rather local. It deals with the struggle between the Elector Frederick and the rival towns of Berlin and Köln. The last tableau is said to be exceedingly effective from the scenic standpoint. Emperor William's ancestor, Margrave Frederick, breaks in at the barricaded city gates of Berlin and overthrows the statue of Roland, the emblem of municipal independence. The stage fills up with steel clad horsemen, and there is a tremendous choral and orchestral finale.

T HIS is the credo of the New York Times music critic, as expressed in the Sunday edition of his paper this week: "It has been observed that the attitude of New York is suspicious, almost hostile, at the start, and if the name of an American composer is affixed to a piece newly produced it receives much less indulgence, when heard, than if it had been labeled with the name of some second or third rate foreigner, as of Gade or Bargiel." The chance of the American composer in this city would indeed be slim if the public thought like the critics. Fortunately, however, the public never loses the opportunity to show its contempt for the critics, and invariably upsets their verdicts by indorsing every artist and every work that has fallen under the critical ban. When the great American Composer appears he will find an interested, intelligent and unprejudiced audience, in spite of the critics. The only reason the public still likes Tschaiakowsky, Liszt, Richard Strauss, Chopin and Wagner better than any American composer is because their music really is superior to anything that has been done in the same line in this country. Believe us, it really is. But that is no reason why our public should refuse to give American composers a fair hearing, and to say that New York is "suspicious, almost hostile," when the name of an American is affixed to a score is to misrepresent willfully, for no such assertion could ever be proved except by a house to house canvass of this entire city. The critics should be the best friends of American music and of American composers. But American composers are not in vogue, and consequently they have no money.

T HE young violin genius, Franz von Vecsey, will leave Liverpool December 31, on the Lucania, and is due here January 5 or January 6. Vecsey's début is fixed for January 10. It is understood that he is to play at his opening here one of the Vieuxtemps concertos, Wieniawski's "Faust" fantasia and the "Witches' Dance," by Paganini. We publish in another part of THE MUSICAL COURIER a full page picture of the appearance of Von Vecsey at Queen's Hall, in London, at one of his concerts, when he had orchestral support. In New York Von Vecsey will play at Carnegie Hall.

O NE of the New York daily papers published on Monday what is usually called a music criticism on the performance of Ysaye at Carnegie Hall, Sunday afternoon, when he played the Beethoven concerto and other important works. This criticism in question was a malicious tirade. R. E. Johnston, the manager of Ysaye, states to THE MUSICAL COURIER that he had paid to the writer of that criticism sums of money to "boom" one of his artists some time ago.

The logical inference is that because R. E. Johnston would not pay to the music critic in question any sums for the "booming" of Ysaye a malicious article against Ysaye naturally followed.

This is the first definite case against a system that needs the kind of ventilation we are giving it every week in this paper.

H ERE is news. The St. Cecilia Choral Society, of Dallas, Tex., will sing "The Messiah" Wednesday evening, December 28, at the Bush Temple in that city. It will be the first performance of the great oratorio in the State of Texas. Mrs. Jules D. Roberts is the president and musical director of the society. Miss Alexander is the secretary. All of this advance in musical culture seems to be due to the enterprise and enthusiasm of women. Besides giving the Christmas concert, the society has raised a guarantee fund to bring artists of the first rank to Dallas during the season. De Pachmann is engaged for a recital January 20. Bloomfield Zeisler, Rivé-King, Harold Bauer, Sherwood, Theodore Thomas and Schumann-Heink are among the artists who appeared in Dallas under the auspices of the St. Cecilia, when the society was only a woman's musical club. Men had to be admitted last January, when the club became a full fledged oratorio society. Tenors and basses are necessary in the chorus, but credit for the successful management belongs to the musical women of Texas. Members of the Chicago Orchestra will assist in the performance of Handel's work next week. The solo quartet—also from Chicago—includes Genevieve Clark Wilson, Sue Harrington Furbeck, Albert Shaw and Arthur Beresford.

I N announcing the approaching marriage in London of Joseph H. Loring, of this town, to Henrietta C. Wieniawski the Sun adds to its London cable the following:

Joseph Holland Loring is the son of Francis L. Loring, a broker of 10 Wall Street. He is twenty-two years old and a musician of great ability. Recently he studied in Bohemia under Prof. Sevcik, the violinist, of Brau. During his studies he met Miss Wieniawski, daughter of the Polish composer. The wedding will take place at the home of the bride's sister, Lady Dean-Paul, in London. Mr. Loring's family said last night. Mr. Loring and his wife will return to New York soon and make their home temporarily at the Loring house, at 811 Fifth avenue.

There is no violinist of Brau or of Hofbrau. Sevcik is the now noted violin teacher at Prague. Mlle. Wieniawski is the daughter of J. Wieniawski, the pianist, and the niece of the late Henry Wieniawski, the violinist, and yet she may not be the one or the other. Neither has it been decided to make Mr. Loring's home at 811 Fifth avenue temporarily; it may be made permanent. If temporary or permanent or both, it will not affect Mr. Loring's bowing or his musical progress. Mlle. Wieniawski is not reported to be "beautiful and accomplished," for

The National Conservatory of Music of America

Founded by MRS. JEANNETTE M. THURBER in 1885.

128 East Seventeenth Street, New York

Chartered in 1891 by Special Act of Congress.

Artistic Faculty: RAFAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG, EUGENE DUFRICHE, LEO SCHULZ,

HENRY T. FINCK, MAX SPICKER, CHARLES HEINROTH AND OTHERS.

Free Musical Scholarships: Three of the JEANNETTE M. THURBER SCHOLARSHIPS for SINGING, PIANO and VIOLIN, now vacant, will be open for competition at the NATIONAL CONSERVATORY OF MUSIC OF AMERICA, 128 East 17th Street, New York City, at the SEMI-ANNUAL ENTRANCE EXAMINATIONS, SINGING and OPERA, January 6 (Friday), 2-5 P. M. PIANO, ORGAN, VIOLIN and all ORCHESTRAL INSTRUMENTS, January 7 (Saturday), 10-12; 2-4 P. M. For further information address Secretary.

which neglect of statement the reporter should be dismissed. The Sun of the same date—last Sunday—also publishes among its hundreds of interesting items this sad news:

NEW ROCHELLE, N. Y., December 17.—Miss Mabel Clarke, daughter of Mayor Henry S. Clarke, of New Rochelle, a society girl and an accomplished musician, it was announced today is to become a trained nurse. She is in love with the work and will enter St. Luke's Hospital on January 1 next for a probationary course.

That is doing better; in fact, the item is up to the standard, for it states that Miss Clarke is "an accomplished musician." Why, of course, she would never become a trained nurse unless she was first of all "an accomplished musician." In fact, few reports of a favorable or even unfavorable nature regarding the fair sex can be voted as successful unless they embody the statement that the lady is "an accomplished musician," and that urges us to ask, in the name of Apollo or Apollinaris: "What is an 'accomplished' musician, and what is it when the musician is not 'accomplished,' and, finally, what is a musician anyway?"

DECEMBER 14 Adelina Patti gave a concert in St. Petersburg for the benefit of the Red Cross Society, and under the auspices of the Grand Duchess Maria Pavlovna. Emperor Nicholas, members of the imperial family and all the wealth and rank of the Russian capital were present. Madame Patti received a wonderful ovation, and in a financial way, too, the concert was a huge success, netting something over \$25,000. Seats sold at almost fabulous prices. The cable that brings the news of the concert to New York adds: "At the conclusion of the affair Madame Patti announced that it was her final farewell to the concert stage." Perhaps they have no sense of humor in Russia.

SOME of the local daily newspaper critics, who are noted architectural experts, have declared that the new "Meistersinger" church scene at the Opera is not a duplication of St. Catherine's in Nuremberg. Mr. Conried said that it was. One of the critics had some pictures of the church and they were brought to the Opera House last week. Comparisons were made, and it was found that the critics were wrong and Mr. Conried was right. Sic semper criticus!

THE New York Press says of a Sunday night concert given at the Majestic Theatre: "Matie Fultoni, who was heard in the 'Shadow Song' from 'Dinorah,' and Heinrich Meyn * * * were the soloists. Miss Fultoni made a favorable impression." Miss Fultoni did nothing of the kind, for she did not appear at the concert. Her place was taken by Blanche Duffield, who sang a Verdi aria. The Press critic is conscientious and truthful.

THE first Berlin production of Richard Strauss' "Symphonia Domestica" took place at the Nisch Philharmonic concert on December 12. The composer conducted and received a reception such as the Philharmonie Hall had never before seen. Private cable advices tell of the unqualified success of the "Domestica" symphony with the public and the press. And small wonder, too.

THEY are progressive in Europe in operatic matters. Leoncavallo's new "Roland of Berlin" is to be produced almost immediately at the San Carlo Theatre in Naples, and has just been secured, too, for an early production at the Prague Opera.

Willy Burmester's second concert in Leipzig was, if anything, even more successful than his first. The climax of the enthusiasm was reached after his rendering of the E minor concerto by Spohr. His program also included the G minor sonata by Schubert, "Traumerei," and the "Nel cor più non mi sento" variations by Paganini.



The Fool Parsifal.

THERE is a plentiful crop this week of the phenomena of music criticism. From Berlin comes the news that the editor of the Boersen Courier, not satisfied with the reports which his music critic was printing about the Rosenthal recitals, himself went to one of the pianist's concerts and came away with impressions diametrically opposed to those of the regular Boersen Courier critic. The editor had the courage to print his own criticism, and it is a rhapsodical laudation of Moriz Rosenthal's art and of his manner of presenting it. The professional critic had previously joined the limited clique—or clique—of the anti-Rosenthalians, and by the action of his editor he now is tacitly forced either to change his opinion or to resign from the paper. He will probably change his opinion, which is not a difficult thing for a professional music critic to do. Their convictions never eat deeply into their hearts. All hail to the Berlin editor who was musical enough to know that any criticism which disparages Rosenthal must of necessity be unfair, or else based on a wrong æsthetic conception of the nature of modern piano playing. There are few American daily newspaper editors able to criticize their music critics. Certainly that Boston editor could not do it—his name is on record here—who told Madame Ysaye last week that he had never heard her husband's name before he attended the violinist's recital, and that he could not have said the day before whether Ysaye was a violinist or a baseball player. "And now that you have heard him?" asked Madame Ysaye, with a demure smile. She was born in Paris, where repartee comes from.

The Boston editor should not be blamed for his ignorance or even pitted. His education, his occupation, his environment and his tastes—all have been and are foreign to music. He is an estimable gentleman, and a well posted one, even though he knows nothing about music or musicians. His life leads him in other directions more practical and profitable than music. He has a wide knowledge of American politics, with all its dank and devious byways; he



The Rabbinical Knight.

has an intelligent grasp of the financial question, and he understands perfectly the inter-relations of commerce, legislation, money, tariff rates, railroading, shipping and mining. He also is an authority on all questions relating to the fisheries of New Bedford, Mass., and Gloucester, Mass. All that is enough for one man to know in a lifetime.

When Rosenthal played in Berlin twelve years ago the critic of the Tageblatt wrote: "In the face of such a performance all criticism is superfluous. One should merely listen and enjoy." After that,



The Siren Kundry.

whenever Rosenthal appeared in Berlin, the Tageblatt critic would merely say: "Rosenthal gave a recital last night"; or, "Rosenthal played on Tuesday at the Singakademie." Those one line "criticisms" caused a sensation and packed the Singakademie to the doors at each of Rosenthal's eight or nine concerts. The writer of "Variations" remembered the foregoing incident when he was permitted to enjoy Ysaye's playing of the Beethoven concerto last Sunday, without being put to the painful task of having to describe afterward in cold print what he had heard. He merely enjoyed the music, and didn't think of a single adjective while Ysaye played. Oh, what a luxury it was! If only the critics would try it sometimes.

Walter Damrosch followed the Ysaye performance with the best reading of Tchaikowsky's symphony which New York has ever heard, and then Ysaye filled full the cup of one listener's joy by adding the Bach "Chaconne" to the regular program. There were some at the concert on Sunday to whom life did not for the moment seem half so hard as it is generally conceded to be.

Kaiser Wilhelm is no great friend of the piano. The latest batch of Berlin papers to arrive here brings the news that His Versatile Majesty recently said: "The piano is a health destroying gymnastic apparatus." All the officers of the German army will at once stop playing the piano.

The elements are unpropitious for music just now. Madame Melba was prevented by bronchitis from singing in "La Traviata" on Monday evening, and M. Colonne was prevented by a snowstorm from reaching Boston in time to conduct Berlioz's "Damnation of Faust," for which he had been especially engaged long ago. Many musical "frosts" are reported from all over the country, except Cleve-

land, where there was an awful "roast" just a few days back.

Who did that Josef Hofmann cartoon in the Herald? It made the distinguished pianist look like one of the Plehve assassins.

Theodore Thomas' inauguration of the new Orchestra Hall in Chicago a few days ago recalls the fact that he also assisted in the opening of Steinway Hall, New York, on Wednesday, October 31, 1866, over thirty-eight years ago. Thomas was then thirty-one years old. Here is a copy of the program on that occasion. It will stir the cockles in the hearts of the old timers:

STEINWAY HALL.	
INAUGURATION.	
Wednesday, October 31, 1866.	
PROGRAM.	
PART I.	
Overture, Tannhäuser.....	Wagner
Orchestra.	
Romanza, Maria de Rudenz.....	Donizetti
Signor Fortuna.	
Violin Solo, first movement Concerto Militaire....	Lipinski
Carl Rosa.	
Romanza, M'appari (Martha).....	Flotow
Signor Brignoli.	
Cavatina, Bel Raggio (Semiramide).....	Rossini
Madame Parepa.	
Piano Solo, first movement Concerto A minor....	Schumann
S. B. Mills.	
Cavatina, Largo al factotum (Barbiere).....	Rossini
Signor Ferranti.	
Duo, Da quel di (Linda di Chamounix).....	Donizetti
Madame Parepa, Signor Brignoli.	
PART II.	
Overture, Jessonda.....	Spohr
Orchestra.	
Violin Solo, Souvenir d'Haydn.....	Leonard
Carl Rosa.	
Duo, Un segreto (Cenerentola).....	Rossini
Signori Ferranti e Fortuna.	
Romanza, In terra ci dividerò.....	Donizetti
Signor Brignoli.	
Song, Nightingale's Trill.....	Ganz
Madame Parepa.	
Piano Solo, Midsummer Night's Dream.....	Liszt
S. B. Mills.	
Quator, Don Pasquale.....	Donizetti
Madame Parepa, Signori Ferranti, Fortuna e Brignoli.	
Torchlight March.....	Meyerbeer
Orchestra.	
Conductor, Theodore Thomas.	
At the piano, J. L. Hatton.	

The grand piano used at these concerts is from the celebrated manufactory of Steinway & Sons.

Second concert, Thursday evening, November 1. Third concert, Friday evening, November 2.

Grand matinee, Saturday, November 3, at 12 M.

Special Notice—At the close of the concert the doors leading to Fifteenth street will be thrown open to afford egress to the audience.

Doors open at 7:15. To commence at 8 o'clock.

The New York American says of Olive Fremstad's portrayal of the role of Carmen at our Opera: "She has not learned to be Carmen. It is true that one may not learn what one does not know." Is it? That is a deep dive into psychology for such a merry sheet as the American. Must one, then, be a Carmen in order to sing the role properly? Consequently, were the ideal Carmen to appear she would lay herself open to an unenviable imputation, according to the writer in the American. It is a large question, much too large for this column, which is given to comment rather than to discussion. But perhaps the reader will be able to take the American's argument and figure out its meaning for himself.

Talking of meanings—what in Gehenna does this mean in the Sun of last Sunday: "While Carmen may easily be sung soprano, she must always act contralto. Calvé was clever enough to know this. She never tuned her acting to the pitch of her singing. She sang like a lark and acted like a snake. The combination was like that of lemon and rum so feelingly described by Ouida, 'extremely chic.'" How does a soprano act when she acts contralto?

Can a contralto act soprano? Would you call Henry Irving a soprano or a contralto actor? Is Nordica's acting like hot Scotch and Melba's like pink lemonade? Or would you say that Blass sings like beer and Plançon acts like absinthe? If you did you might get yourself into trouble. Anyone able to discover the Sun critic's meaning is asked to send it by registered mail to our conundrum editor.

J. Fred Wolfe, the Bach enthusiast of Bethlehem, Pa., sends this little introduction to the Christmas Festival which he is arranging in his musical town:

An announcement was made in your columns about two months ago of the projected Bach cycle to be held in Bethlehem, Pa.

The plan under consideration was adopted, and steps were taken in preparation for the first part of the cycle, which was to consist of nine days' work, in parts of three days each, the first to be held December 28, 29, and 30, 1904; the second, April 12, 13, 14; and the third, June 1, 2, 3, 1905.

The idea that prompted this disposition of the cycle parts was the desire to perform the selected works as nearly as possible at the times for which they were written.

Arrangements have been practically completed for the December Festival, which opens a week from today at 4 p. m. As usual, the day's work will be made up of two sessions, afternoon and evening.

When the third Bach Festival drew to its close the impression seemed to spread to a certain extent that the work of the Bach Choir was practically at an end, for lack of material musically equal to the former programs. This, however, is not, and will not be, the case, for the field of the church cantatas of Bach is practically an unexplored one; the same is essentially true of the realm of orchestral works, not including the violin works.

In actual length, the cantatas are inferior to the masses, passions, &c., but here the inferiority ceases. Wishing to demonstrate this fact, it was decided to make the cycle program one essentially of the cantatas, but not exclusively so.

In another column of THE MUSICAL COURIER will be found the full programs of the Christmas Bach Festival at Bethlehem on December 28, 29 and 30.

Eugen d'Albert will sail for New York on December 28. One of his latest European appearances was made in Berlin, where he gave a Beethoven concert and played that promising composer's G major and E flat concertos and the "Appassionata" sonata.

Someone has actually played a new piano concerto. It happened in Boston last week. The player's name is Carlo Buonamici, and the concerto was the one in F sharp minor by Rachmaninoff, the inventor of the C sharp minor prelude. The work is called by one Boston critic "fresh and interesting, frankly a virtuoso piece, but neither conventional nor bizarre." Let us see how long it will take the Rachmaninoff concerto to travel from Boston to New York.

The "Parsifal" sketches in today's "Variations" were done by a famous American artist. He went to the Opera on a free ticket and he was delighted with "Parsifal." The beautiful stage pictures inspired him to make several pencil impressions, which he lends to THE MUSICAL COURIER on the condition that his name be not signed. He says his standing in the community is such that he would on no account be mistaken for a music critic. One of the drawings is that of the fascinating Kundry in the act of enticing the child Parsifal. It may be seen at a glance that Madame Nordica is in great form this year. The Semitic gentleman in the long robe is one of the watchers over the holy urn. He aids immeasurably in the preservation of the real mystic atmosphere that surrounds "Parsifal" at the Metropolitan. It is easy to recognize the face in the first of the sketches. It is the face of a fool, Parsifal. The knowing look in the eyes is not guile;

the picture was made at the moment when Parsifal is being enlightened by pity. His hair has been rumpled in the scuffle with Kundry, but his expression says plainly: "No, you don't, vile sorceress; I want that spear."

At his fourth great recital in Berlin Rosenthal played the following program: Sonata, A flat, Weber; "La tendre Nanette," Couperin; "Passepied en Rondeau," Bach; "Vivace," Scarlatti; Paganini variations, Brahms; ballade, op. 52, nocturne, G major, and valse, C sharp minor, Chopin; scherzo, Balakireff; valse allemande, Rubinstein; Hungarian rhapsodies, Liszt-Rosenthal.

Anton Hekking, the 'cellist, said to a group of music sharps the other day: "Have you ever sat in an orchestra, as I have for years, and watched the faces of the audience when a Brahms symphony is played? One listener after another puts up his hand to cover a tiny yawn. Then the hands go up by twos and threes, and finally by dozens. In the slow movement the yawns grow larger and bolder. Politeness soon vanishes, the hands are not used as screens any longer, and one can see whole rows of round O's, representing open mouths. When the finale is reached the house is a veritable sea of yawns, which end only with the last note of the symphony. You may call it suggestion or anything else you like, but it is not a mere coincidence. Any experienced orchestral player will tell you that the same phenomenon appears every time a Brahms symphony is on a program."

"The more one hears the more one admires the Strauss tone poems" is the dictum of a London musical weekly. In New York the more one admires the less one hears the Strauss tone poems.

The World, in a whimsical Sunday article on "Parsifal," alleges that this is a sample of the snatches of conversation that may be heard near the theatre during the interval between eating and going back to witness the rest of the performance:

"Never anything like it" * * * "leit motif and orchestration" * * * "seven Martini cocktails" * * * "the ethical significance of it all" * * * "pink chiffon, trimmed with black lace" * * * "sure, it's in English!" * * * beauties of renunciation of sensual delights" * * * "Frankfurters and potato salad, and some sauerkraut, and a stein of Nuremberger beer" * * * "is this Wagner the same fellow that wrote 'The Simple Life'?" * * * "an 8 to 1 shot" * * * "they're going to have trouble with that Kundry" * * * "two books of trading stamps" * * * the inner life of man's soul" * * * "and then the automobile blew up" * * * at Bayreuth in 1882" * * * "ma and the girls went to see 'Wang.'"

A lady who gave a concert in New York recently sent a program of the affair to the present writer, and in a note inclosing a \$10 bill asked him to attend and "write up" the concert. Evidently the lady mistook her man for a daily newspaper music critic. No notice was taken of the letter and the \$10 was not returned.

LEONARD LIEBLING.

ROOSEVELT HEARS "LA BOHÈME."

WASHINGTON, D. C., December 19, 1904.

PRESIDENT ROOSEVELT and Mrs. Roosevelt attended the performance of "La Bohème" by the Savage English Opera Company tonight, given at the Columbia Theatre. Vice President-elect Fairbanks and Mrs. Fairbanks, members of the Cabinet and Diplomatic Corps, and many Senators and Congressmen were in the audience. This was the first presentation of Puccini's opera in English in Washington. There was much enthusiasm for the artists.

CHARLES MARTIN LOEFFLER

WM. L. WHITNEY
International School of Music
FLORENCE, BOSTON, PARIS.
246 Huntington Ave., Boston



Our Omniscient Oracles.

Before the Might of Whose United and Unanimous Musical Wisdom the World is Trembling
—With Laughter.



Majestic Sunday Concert.

The New York Press
Harriet Foster, in the Massenet aria, did not make a favorable impression.

The Evening Telegram
The selection was exquisitely rendered, resulting in the artist being called on for several encores.

Opera Concert.

THE NEW YORK HERALD
The trying weather even robbed the golden voice of Madame Sembrich of some of its splendor, so that neither of her arias evoked quite the thrill they usually awaken.

The New York Times.
Everybody who went there was glad that they went, for the great soprano was in superb voice. * * * She sang Verdi's "Ernani involami" and Strauss' "Primavera," in each case evoking a perfect storm of applause.

New York American
Madame Homer sang the aria "O, Don Fatale," from "Don Carlos."

New-York Staats-Zeitung
Madame Homer, who was to have sung, was indisposed, and Josephine Jacoby took her place, but substituted Gluck's "Che faro" for Verdi's "O, Don Fatale."

Boston Symphony (Saturday Concert).

The New York Press
In Schumann's music Mr. Gericke and his orchestra generally are at their best, but they did not live up to their reputation yesterday * * * the German romanticist's beautifully appealing symphony * * * went its course with leaden feet.

The New York Sun.
Schumann's "Rhenish" symphony cannot be played with more beauty of tone, more suavity of manner and greater clarity than it was yesterday played by the accomplished gentlemen from Boston.

The New York Press
Olive Fremstad showed the effects of her arduous duties in the Metropolitan Opera House. She failed to do herself justice in her performance of Mozart's recitative and rondo from "Titus." Evidently her singing cost her some effort, and she found difficulty in keeping to the true pitch.

The New York Sun.
It was a delight to hear her rich lower tones, and to bask in the rays of her temperament. Her voice, not having to force its way over the orchestra, as it does in the opera, rang out with splendid sonority, and the warmth of its many tints was especially noticeable.

New-Yorker Staats-Zeitung
One could not regard very warmly Tschaiakowsky's quite superficial "Italian Caprice."

The New York Press
In the "Italian Caprice" the composer has made charming use of national songs and rhythms.

THE NEW YORK HERALD
Mr. Gericke was not in his happiest mood nor his men in quite their usual fine feather.

New-York Staats-Zeitung
The orchestra was brilliant * * * but that is an old story. Why try now to gild refined gold?

New-York Staats-Zeitung
The Scotch songs (sung by Miss Fremstad) were little more than travesties in tempo and expression.

The New York Sun.
It was something of a treat, too, to hear her sing the Scotch songs. * * * In "Faithful Johnnie" her style was perfect, and her feeling eloquently communicative.

"Lohengrin."

The New York Globe
There is not much illusion of youth in the aspect or in the quality of the tones of Nordica's Elsa.

The Evening Telegram
Elsa is one of Madame Nordica's best roles and one in which her great tones are heard to the best advantage.

The New York Sun.

The orchestra played as if it were tired.

The New York World.
Nordica sang Elsa robustly, with little of the naive grace of this part.

The New York World.
Homer's Ortrud was at times shrill.

THE NEW YORK HERALD
Vigna as conductor was not at his best.

"Aida."

New-Yorker Staats-Zeitung

The orchestra played with thoroughness.

The New York Times.
Nordica's Elsa is gracious and winsome in face and in voice.

The Evening Sun.

Louise Homer made a quite unusually good impression.

The New York Times.
Vigna delights in the highly colored score of "Aida."

Marie de Rohan Concert.

The Evening Sun.

We can only compare the shouting crudity of her first appearance to that human earthquake, Marquis De Souza.

The Evening Sun.

She sang three German songs with the varied expression of a wooden Indian.

The Evening Sun.

When Marie de Rohan finished the "Maddening Scene" from "Lucia" a whole tone sharper than her attendant flute, it only proved again how the American girl rises above difficulties.

New-Yorker Staats-Zeitung

She sinned against Donizetti.

NEW YORK DAILY NEWS

Miss De Rohan's high notes are clear and exceedingly fluent and always true to the pitch. When she sang with the accompaniment of the flute it was difficult to tell which notes were sung by her and which were played on the instrument.

NEW YORK DAILY NEWS

The "Mad Scene" (Donizetti) was superbly rendered.

Kneisel Quartet Concert.

The New York Sun.

That Converse has been in Munich and studied under Rheinberger would be sufficiently demonstrated by his composition.

THE EVENING MAIL.

The Kneisels were not always at their best.

THE EVENING MAIL.

There was a slight blurring, due to Aus der Ohe's free use of the pedal (Schumann quartet).

The Evening Post.

It cannot be said that, from the formal point of view, this quartet (Converse) achieves that declaration of independence from German traditions which seems so desirable in this branch of music.

The Evening Sun.

Converse, Munich trained, seemed to look often toward the Flemish, not to say the Scandinavian school.

The Evening Post.

The Kneisels fairly surpassed themselves.

The New York World.

Aus der Ohe preserved the piano's balance with the other instruments.

The New York Globe

Converse's quartet is insistently modern. Strange dissonances, subtly varied rhythms, the shimmer of tints and half tints in the instrumental texture all mark it of today.

The New York Sun.

The thematic material of the last movement (Converse) runs perilously near the degenerate atmosphere of the two step.

The New York Sun.

The trouble with this quartet (Converse) was that it did not possess any ideas, ancient or modern, and that it was equally innocent of ingenuity in working out.

The Evening Telegram

Aus der Ohe in Schumann's quartet * * * In the andante there was a stiffness that spoiled the singing tones which should have been heard.

THE EVENING MAIL

The last movement was best as to thematic material.

The New York Times.

It shows a remarkable dexterity * * * he has been uncommonly successful in writing for the four instruments and in finding in them a full and sufficient expression of his ideas.

The New York Times.

Miss Aus der Ohe's tone joined beautifully with those of the strings.

"Carmen."

New York American

Fremstad has not learned to be Carmen.

The New York World.

Saléza as Don José struggled valiantly to control an obstreperous vocal mood, but with only moderate success.

The New York World.

"Carmen" was repeated last night and given a rather spiritless performance.

THE NEW YORK HERALD

Mr. Journet was again ineffective as the Toreador.

New-Yorker Staats-Zeitung

Even Signor Vigna, who conducted, showed more discretion and amiability than usual.

The New York Times.

Mr. Vigna is not at his best in conducting "Carmen."

New York American

Journet was a Toreador with a beautiful voice.

THE NEW YORK HERALD

Mr. Vigna well nigh ruined the quintet by his recklessness with the baton. * * * he needs a word of caution from the management.

NEW YORK DAILY NEWS

The orchestra was ably conducted by Mr. Vigna.

"Meistersinger."

The New York Press

Mr. Hertz again revealed last night that he has not the conception of the opera's essentially German humor.

New-Yorker Staats-Zeitung

Mr. Hertz presided in a spirit of positive exhilaration. The humor in this great composition and its sentiment are expressed in terms so delicate that they need the deftest handling, and this they received.

The New York Sun.

Madame Ackté's Eva was once more the disappointing element in the artistic ensemble.

The New York Press

Aino Ackté, as Eva, showed so much improvement she deserved unstinted admiration.

The Sun.
If this woman (Madame Ackté) would learn to sing and garner a few rudimentary ideas about acting. * *

New York Tribune.
Madame Ackté was fluent in song and in action.

New York American.
Melba's notes were pearls of a necklace the string of which is broken.

THE NEW YORK HERALD.
The golden quality and wonderful flexibility of her voice were again in evidence.

The Sun.
Colonne's reading was worse than commonplace in the slow movement.

The Evening Post.
The andante was charmingly played.

Musical Art Society Concert.

The Evening Post.
The Handel concerto proved rather depressing.

The New York Times.
It is substantial and satisfying music, conceived and carried out in a large and imposing utterance.

The World.
Bella Alten scarcely conveyed the impression of a chic grisette.

The World.
She acted with delightful chic.

The Sun.
In the Berlioz numbers there was no revelation, and in the march the crescendo at the close has often been better done by directors who did not come from Paris.

The Evening Post.
The Berlioz numbers were made more interesting than they had ever seemed before * * * the Rakoczy march was worked up to a frenzy of patriotic enthusiasm.

Kaltenborn Quartet Concert.

New-Yorker Staats-Zeitung.
Georg Schumann's new quintet is a miserable work.

New York Tribune.
It is an interesting work.

The Sun.
Schumann's quintet is not prolific in fecund musical ideas and it is for the most part cheaply made. * * * The whole sounds like nothing * * * it all seems to have no definite artistic purpose and arrives nowhere.

The New York Press.
Schumann has a facile command of the most up to date harmonic effects, is fond of striking contrasts, and manipulates his musical resources cleverly.

New York Tribune.
Melba's voice scarcely reached across the footlights.

New York American.
Her voice was the incomparable, crystal voice that one knows.

The Sun.
The orchestral accompaniment was barely tolerable. (Liszt concerto.)

The Evening Post.
Colonne proved himself also a sympathetic accompanist in the Liszt concerto.

New-Yorker Staats-Zeitung.
It is to be doubted whether Scotti will ever count Marcello among his best roles.

New York Tribune.
Very unexpectedly, Scotti turned out to be a fine Marcello.

New-Yorker Staats-Zeitung.
It was a pretty, feminine performance. (Aus der Ohe.)

The Evening Post.
Adele Aus der Ohe must be placed in the very first rank of living pianists.

New York Tribune.
Real dramatic feeling Madame Melba never had and has not yet acquired.

THE NEW YORK HERALD.
Her dramatic treatment of the role has gained noticeably in finish of detail.

The World.
Caruso sang with a greater display of "white" voice than is his wont.

The New York Press.
Throughout the evening Caruso's performance was superb.

THE NEW YORK HERALD.
Considered as a whole the work of the orchestra moved on a dead level of routine, with here and there ragged attacks from the brass instruments and the usual untunefulness from those in the woodwind department. It is high time the management of the Philharmonic Society held a meeting and decided whether its orchestra is to be a pleasant home for musical veterans—an Invalides for battle scarred instrumentalists, or a live organization with high artistic aims and personnel of the utmost efficiency.

The Evening Post.
For obvious and various reasons it is not often that an afternoon concert goes quite so well as its repetition the following evening. Yesterday's Philharmonic was an exception. Carnegie Hall was full—a sight that always helps to make an orchestra do its best—the air was good, even in the hall, the soloist was at her best, and the presence of France's foremost conductor helped to inspire the players. Consequently, there was that eager exchange of impressions that always follows an enjoyable concert, and everybody was happy.

New-Yorker Staats-Zeitung.
After listening painfully to this quintet for forty minutes, one asked oneself at the end what it was all about.

The Evening Telegram.
The quintet is a strong, brilliant work.

The Sun.
Alten's singing was a trifle wiry in tone.

THE NEW YORK HERALD.
Alten's singing of the role was charming.

"Parsifal."

The New York Press.
As before, Madame Nordica's portrayal of Kundry was marred by her peculiar work in the first act. Her utterances were at times perilously near the ridiculous, as for instance when she sang "Fort, fort, zum Bad," and gave the last word as if it were intended to be the prolonged bleat of a lamb.

New York Tribune.
Madame Nordica seemed to have added something of sensuous charm, and so gained in vividness and authority.

New York Tribune.
Colonne threw no Gallicisms of any sort into the Brahms symphony.

The New York Times.
It is naturally Brahms viewed through a French temperament.

New York Tribune.
In the finale his elasticity prevented the effect which it has produced under other conductors. * * *

The New York Times.
In the last movement Colonne's conception most widely diverges from those hitherto accepted. He plays many of the sections much more slowly than we are wont to hear them.

The New York Press.
Mr. Hertz seemed less at ease than heretofore.

The World.
Mr. Hertz conducted effectively.

New-Yorker Staats-Zeitung.
Colonne's reading of the Brahms symphony was of the kind to put the listener to sleep.

The New York Times.
There is an abundance of weight and force in Mr. Colonne's reading.

"La Boheme."

The World.
Much of the time Melba's voice was inaudible.

THE EVENING MAIL.
She returns the owner of a voice truly magnificent in volume.

New-Yorker Staats-Zeitung.
The Philharmonic has done nothing worse this season.

New York Tribune.
Everything that the orchestra has done under Colonne has been effective.

The New York Times.
In the character of Rodolfo Caruso cannot enter fully into the spirit of careless gayety.

The Evening Sun.
Caruso's delicious ballet dance in pegtop trousers was the life of the work.

New-Yorker Staats-Zeitung.
Adele Aus der Ohe has not the physical power for the Liszt concerto.

New York Tribune.
She played with fine sonority.

The Evening Post.
It is a dreary, unmelodious opera that reminds one of a trip across the plains by railway.

The Sun.
"Bohème" is a charming work, justly popular.

The Globe.
Colonne was very thoroughly, yet very diversely, French.

THE NEW YORK HERALD.
It was a truly German reading which Colonne gave.

THE NEW YORK HERALD.
The fourth movement was sluggish and labored. (Brahms' symphony.)

The New York Times.
The last movement * * * was all highly imaginative, sensitive and refined.

The World.
The heroic spirit of parts of the Liszt work were not lost by Aus der Ohe.

THE NEW YORK HERALD.
Adele Aus der Ohe rose to the big climaxes in almost masculine style.

The Evening Telegram.
Melba showed no real dramatic feeling last night.

THE NEW YORK HERALD.
Her dramatic treatment of the role has gained notably.

The Sun.
Colonne's reading of the beautiful E minor symphony was commonplace.

New York Tribune.
Colonne read the superb work with fine vitality.

THE NEW YORK HERALD.
Mr. Vigna's conducting was again open to the charge of carelessness.

New-Yorker Staats-Zeitung.
Vigna conducted with care and consideration.

The New York Times.
Adele Aus der Ohe played the concerto perhaps not with that special accent of bravura that seems to belong to it.

THE EVENING MAIL.
She played the Liszt concerto with fine bravura.

The Sun.
Parvis was entirely unimportant as Schumann.

The New York Press.
Parvis made an admirable Schumann.

J. Warren Andrews' Organ Recital.

THE first recital at the Church of the Divine Paternity by J. Warren Andrews Thursday of last week included a program of classic and modern compositions, of which three movements from the "Pastorale" sonata by Rheinberger, Bach's "Passacaglia" and fugue in C minor and Flagler's "Variations on an American Air" were the principal numbers. The fugue of the sonata was full of grandeur and the "March of the Magi Kings," by Dubois, effective. Miss Marvin, alto of the choir, sang Parker's "Splendida" with fervor; her voice has grown in volume and range. Mr. Witherspoon sang an air from Verdi's Requiem, with sonorous tones, full of beauty and color.

At tomorrow's recital December 22, 4 o'clock, Mr. Andrews will play the Bach toccata and fugue in F, Guillemant's "Funeral March," Thiele's "Chromatic Fantasia," and Paine's "Star Spangled Banner Variations." Estelle Harris, soprano, will sing "Hear Ye, Israel," and Albert Quesnel, tenor, Handel's "Where'er You Walk."

Slide Lights of the Opera.

(From the New York Sun.)

THE third act of "Die Walküre" yesterday afternoon was interrupted by the appearance of a scrub woman. When it was seen that she was in imminent danger of stepping from the obscurity of the wings into the view of the audience, half a dozen scene shifters attempted to hold her back. But the woman had made up her mind to get to the other side of the stage by the shortest cut. She got there, to the astonishment of several thousand persons. But she made the transit with no loss of composure.

CHRISTMAS NOVELTIES IN MUSIC.

WILLIAM A. KAUN MUSIC CO.
209 GRAND AVE., MILWAUKEE, WIS.

Among the most interesting Xmas novelties published this season are two attractive volumes:

"Lyric Studies" (9) for the Piano, and "A Book of Songs" (9) by ELEANOR EVEREST FREER.

THE PHILHARMONIC CONCERTS.

Carnegie Hall, Friday Afternoon, December 16,
and Saturday Evening, December 17.

PROGRAM.

Overture, Le Roi d'Ys.....Lalo
Symphony, No. 4, E minor.....Brahms
Concerto for Piano, E flat.....Liszt
Damnation of Faust.....Berlioz
Minuet of the Will-o'-the-Wisps.
Dance of the Sylphs.
Rákóczy March.
Conductor, Edouard Colonne; soloist, Adele Aus der Ohe.

AT the third afternoon and evening concerts of the Philharmonic Society those who looked for exalted musical delights found their expectation realized in only two numbers, the Liszt concerto and the Berlioz excerpts. As at his previous appearance here this season, Colonne failed to arouse exceptional enthusiasm, either in his choice of a program or in his manner of interpreting it. It was interesting, of course, to hear a French conductor's conception of Brahms—and report has it that Colonne first introduced the Brahms music to Paris and found a public there for it—but the Brahms presented at Carnegie Hall last week is not the Brahms with whom our public believed itself to be tolerably familiar. The robustness, the directness, the almost angularity of phrase which typify the Brahms method of writing, were Gallicized into a smooth, flowing, inconsequential reading, much as though it were a question of Saint-Saëns or Massenet rather than of Brahms, the most brusque and unsmooth of all the composers. Finish there was in the performance, plenty of it, but what the real Brahms lover missed was incisiveness of rhythm and virility of expression. In the finale "allegro energico e passionato," the most apparent trait was the allegro.

We have heard the Lalo overture done here dozens of times in exactly the manner of M. Colonne, and he showed no new beauties in the score. The Berlioz numbers are well calculated to display the virtuosity of an orchestra, and besides they have long been Colonne's faithful war horses at his concerts abroad. The "Rákóczy" march, especially, was played with all the brilliancy and effectiveness which report had attached to Colonne's interpretation of that catchy tidbit. The audience liked all of Colonne's readings, and applauded him right heartily, but the French leader politely waved all such tributes toward the orchestra.

Adele Aus der Ohe gave a broad, plastic performance of the Liszt concerto, and played with sure technical grasp and unerring musical instinct. Her tempi were somewhat slower than the customary ones, but any attempt at a new interpretation is welcome in a work which is as familiar as the Liszt concerto in E flat. Taken at moderate speed and with Miss Aus der Ohe's breadth of phrasing, the introductory cadenzas did not sound like the mere technical scrambles in which some pianists indulge at the opening of the Liszt work. The quasi adagio was poetical and rich in tonal nuance, and the last two movements were gradually developed into a climax that formed a fitting close to an unusually dignified and wholesome performance. Miss Aus der Ohe is in rare form this season, and than the Liszt concerto she has never done anything better here. The audience gave her an enthusiastic reception, and she was repeatedly recalled and even encoored, which means much at a Philharmonic concert.

Of course the critic who plays the piano did not like Adele Aus der Ohe's performance of the E flat concerto. He says she played it "like a woman." There are a few persons who have not forgotten that same critic's playing of that same concerto at Wilkesbarre two winters ago with the Philadelphia Orchestra. He played it like an infant.

ANITA RIO IN GREAT DEMAND.

SO great has been the demand for Anita Rio to sing in "The Messiah" this season that her dates could have been filled twice over for the month of December. Some of the important engagements she was compelled to refuse on account of previous bookings include "The Messiah" with the Choral Symphony Society, of St. Louis, Mo.; the Albany Musical Association, Albany, N. Y., and the Mozart Club, Pittsburg, Pa. The Apollo Club, of Chicago, asked Miss Rio to sing in their Christmas "Messiah," also the Brahms "Requiem" in the spring, but she was already booked for both dates. The following press notices are of Miss Rio's appearances of last week:

The Choral Society on Wednesday evening was extremely fortunate to have Anita Rio for "The Messiah" concert, for she is one of the most brilliant singers before the public today. Nothing but praise can be said of her work last evening. She was in superb voice, and her singing of "Rejoice Greatly" was a positive delight. Her devotional rendering of "I Know That My Redeemer Liveth" was followed by a demonstration of applause by audience, orchestra and chorus that did not cease until she had many times bowed her acknowledgements.—The Daily Evening Item, Lynn, Mass.

The solo part was taken by Anita Rio, a soprano with a voice that has put her among the very few great singers we have to boast. This artist was heard to better advantage in songs which formed

part of the program. She sang first the Micaela aria, from "Carmen," with an understanding and surety that challenge comparison with the best Micaelas heard here in opera, and her climax to the aria was given with a finish that was superb in brilliancy and execution. A group of songs by Dvorák and Strauss were given later on the program. Miss Rio is a great artist.—The Boston Globe, Boston, Mass.

Rio did some superb singing. Her tones are clear and bell like, her intonation faultless and her readings emotional without exaggeration. She was many times recalled and sang encores.—The Boston Herald, Boston, Mass.

Anita Rio, the soprano, was not a newcomer, and her previous appearance in Woolsey Hall seemed to establish a bond of understanding between her and the audience. She is a very charming woman as well as a remarkable artist, and was most gracious in acknowledgement of the generous applause.

The timbre of her voice is sweet and bell like, its range is very broad and her method in accordance with the principles of true and enduring vocal art. "Come Unto Him" was exquisitely sung, breathing the very spirit of the divine plea and giving a beautiful example of the sustained style of singing. "I Know That My Redeemer Liveth" is always a strong favorite and Miss Rio's voice was particularly adapted to the revelation of its deepest beauties.—The Evening Leader, New Haven, Conn.

Of the soloists Miss Rio easily carried off the honors of the evening. She captivated her audience at the outset and repeated the favorable impression made on her previous appearance in this city. Miss Rio has an interesting voice, coupled with youth and an attractive stage presence; an effective combination. The freshness of her voice has a decided charm and with it artistic sincerity was displayed last night. Miss Rio exhibited vocal facility and admirable phrasing in "Rejoice Greatly," and the delicacy, expression and vocal charm of "Come Unto Him," won a decided encore.—The New Haven Register, New Haven, Conn.

MARIE DE ROHAN'S DEBUT.

CARNEGIE HALL, TUESDAY EVENING, DECEMBER 13.
PROGRAM.

Overture, Sakuntala.....Goldmark
New York Symphony Orchestra.
Aria, Magic Flute.....Mozart
Miss de Rohan.
Song Without Words.....Tchaikowsky
Chinese Dance.....Tchaikowsky
Whispering of the Flowers.....Von Bloon
New York Symphony Orchestra.
Wie Melodien zieht es Mir.....Brahms
Die Lorelei.....Liszt
Frühlingnacht.....Schumann
Miss de Rohan.
Suite, La Farandole.....Dubois
Bells and Violins.
Minuet.
Waltz of the Unfaithful Souls.
New York Symphony Orchestra.
Mad Scene, Lucia.....Donizetti
Miss de Rohan.

MARIE DE ROHAN has a remarkable voice. Indeed, it is no exaggeration to state that it is one of the most remarkable voices heard in New York in many years. As doctors rarely agree, so self-appointed experts on voices and singing seldom reach a harmonious conclusion. However, the majority of those who heard Miss de Rohan at her debut, Tuesday night of last week, quickly realized that they were listening to a voice of uncommon richness and extraordinary range. In the aria in "The Magic Flute," which Miss de Rohan sang in the original key, she disclosed wonderful execution and succeeded in getting more color into the florid passages than some singers who have won renown as Mozart interpreters. The tempo was, perhaps, too rapid, but this was hardly the fault of the singer, as she sung the aria to orchestral accompaniment. Miss de Rohan gave further proof of phenomenal vocal skill in the scene from "Lucia." It is evident that she has the dramatic instinct, an unusual thing in an American. The songs did not seem so well suited to her style. But the large auditorium of Carnegie Hall is not an ideal place to hear lieder singing under any circumstances. For her encores Miss de Rohan sang "The Nightingale," by Nevin, and "At Parting," by Rogers. The large and brilliant audience extended a cordial welcome.

Walter Damrosch conducted the orchestral numbers. Ethel V. Cave played the piano accompaniments for the songs.

Cunningham's Success.

CLAUDE CUNNINGHAM sang at the 135th Musical Morning given by Albert Morris Bagby at the Waldorf-Astoria last Monday forenoon, December 19, and scored a rousing success with his polished and artistic singing of the "Pagliacci" prologue and songs by Tchaikowsky, Lulli and Brahms. Madame Ackté was the other soloist on the program, and Adele Aus der Ohe was to have played some piano numbers. She fell ill, however, at almost the last moment, and by special request Mr. Cunningham added three more numbers to the program, "Aus Meinem Grossen Schmerzen" and "Gutenacht," by Franz, and "Boot and Saddle," by Rogers. Cunningham delighted everyone with his ringing and resonant voice, his thoroughly musical and refined delivery, his distinct enunciation, and his rare understanding of the exigencies of his texts. The fashionable audience applauded him demonstratively, and it was only after endless recalls and several encores that he was finally allowed to retire.

Musical Briefs.

The fourth in the series of "Sonata" talks by Edmund Severn was given Monday afternoon of this week at the Severn studios, 131 West Fifty-sixth street. Mozart's sonata in A major was analyzed, and following the lecture the work was played by the lecturer and Mrs. Severn.

M. Malkin, winner of the Grand Prize of the Paris Conservatory, played at the musicale given at the Hotel Belleclaire Thursday, December 13.

The Columbia University Philharmonic Society, of which Gustav Hinrichs is the conductor, gave its first concert of this season at the Horace Mann Auditorium Thursday, December 15. Clara Winsten, the soprano, was the soloist.

Elizabeth Parkina, an American opera singer who has appeared at the Paris Opéra Comique and at Covent Garden, London, arrived in New York last week en route to Australia. She will make only two appearances in this country in concert, at Boston and Kansas City.

Estelle Liebling's 1,000th Concert.

SUNDAY evening, December 25, at Carnegie Hall, Estelle Liebling will achieve the unique distinction of having sung 1,000 times with Sousa and his band in their American and foreign tours, extending over the past three years. The concert will be the first one of a series of three (December 25, 26 and 27), to be given as a farewell before the fourth European tour of the Sousa organization. The band, its leader and the soloists will sail for Liverpool per steamship Baltic on December 28. The soloists of the European tour (lasting sixteen weeks) are to be:

Maud Powell, violinist;
Herbert L. Clark, cornetist;
J. H. B. Moersman, saxophonist;
Marshall Lufsky, flutist;
Leo Zimmermann, trombone;
Frank Helle, flügelhorn,
and
Estelle Liebling, coloratura soprano.

The Griener in Paterson.

MR. AND MRS. KARL GRIENER had a very successful concert in Paterson December 12. Press and public commended them exceedingly. A prominent listener wrote:

Mrs. Griener has not only an exquisite dramatic soprano voice, but is at the same time a thorough and finished musician; she accompanies her songs in a highly developed musical manner on the piano in such difficult compositions as Brahms' "Hungarian Dances," for voice, cello and piano. She was received by the audience with pleased and spontaneous recognition of her decided merits.

Karl Griener, the cellist par excellence, whose praise is sung by his listeners in all keys, surpassed himself. He seems to be growing every time he is heard. His depth of conception and his big, noble tone make of him a favorite everywhere his cello speaks.

Benedict Recitals at Stafford.

THE series of four recitals given by Frank J. Benedict, of New York, at Stafford, Conn., last year, proved so successful financially as well as artistically, that another has been projected for the present season. The first of the present series was given November 16. The Springfield Republican of November 20 has this to say of the concert:

The series of organ recitals at the Congregational church opened Wednesday evening with an excellently arranged program, giving a wide range of selections. Frank J. Benedict presided at the organ. He is a master of technique and remarkable in his tone coloring and use of stops. His work holds the keen interest and enthusiasm of the audience from start to finish.

From Madame Pappenheim's Studio.

EUGENIE PAPPENHEIM will give at her fine residence, as in former years, a series of reception-musicales, the first of which will be given about the first or second week in January. These musicales are always interesting, because Mme. Pappenheim never fails to introduce some new artists and other novelties, and as the invited guests are composed of some of our best musical and society people they are an attractive feature of musical life. Frieda Windolph, the young coloratura soprano, made a hit at a musicale given at the home of Mrs. Abner Mellen, Riverside drive, for the benefit of the "Little Mothers' Aid Society."

Bogert Lecture Recitals.

WALTER L. BOGERT gave a lecture recital on "English Folksongs" at Clayton, N. J., December 16, under the auspices of the American Society for Extension of University Teaching. Mr. Bogert is engaged by the same society to give two more recitals, December 30 and January 13. His subject for the second will be: "Irish Folksongs," and the third, "German, French, Russian and Hungarian Folksongs."

HOWARD'S "EXPRESSION IN SINGING."

THEO. DRURY and Erhard Kromer announce the publication of John Howard's "Expression in Singing," which includes over thirty written lessons for developing the voice. It is unnecessary here to say who John Howard was; his teacher pupils are scattered over the country, and his artist singers are found in all walks. The book is intended for the progressive teacher and pupil, for those who think for themselves; the claim is made that this book will give the voice necessary to become an artist. The descriptive pamphlet says:

CARDINAL PRINCIPLES.

Voice is the result of muscular efforts. The artistic singing voice is the result of certain hitherto absolutely unknown combinations of certain muscles and the omission of certain muscles prone to intrude. So rare, so extremely rare, is the accidental choice of the right and the avoidance of the wrong muscles, that a naturally beautiful and artistic tone is an anomaly.

Hitherto the voice teacher has been as much in the dark as the pupil, and at best has hit upon some little knack of tongue or palate movement or some bit of advice, like "forward" tones or "reserved" breath, or the constant use of swelling tones, or the practice of French origin. The laws of artistic vocal action had not been discovered.

The Howard method would give you an exact command over each one of the few necessarily controllable organs of singing—the palate, tongue, lips, cheeks, lower jaw and respiratory organs. They would tell you just what efforts are to be made by each one of these parts and give many simple devices by which you could learn to make them at will, while the very few faulty efforts would be checked. And the method is a simple one, for only two efforts are to be made with the palate, three with the tongue and one each of the cheeks, lips and lower jaw and lower throat. The result of these efforts is invariably a beautiful tone of singing volume, and still the personal quality is not lost.

In a word, this method affords an exact and progressive discipline to master the workings of the machinery of voice. And it is a most welcome fact that the rich, luscious quality, so instantly recognized in the artistic singing tone, is not a rare gift, but may be produced by any throat in a condition of moderate health. As surely as two and two make four, will the combining of a few muscular efforts of tongue, cheeks, jaw, palate and lower throat, and the checking of two evolve that artistic product so long considered an almost monstrous grace. Each one of these muscular efforts may be conquered rapidly, each one tested with finger or seen with eye as unmistakably as a movement of the arm.

Besides this all important work—the posing of the voice, the true vocal process which evolves the artistic tone at all degrees of pitch and for all vowels—the lessons give the student control of that peculiar mode of connecting the tones of a rapid passage whereby the legato smoothness is gained, while each separate note is distinct from its neighbors. The far easier thrill is similarly acquired. The principal points of expression, or vocal effects, are taught, not as usual, by haphazard imitation, but through their dependence upon the consciously controlled action of the vocal muscles.

ABSOLUTE CONTROL.

Most fortunately, the very muscles which must decide the artistic quality, power and compass of the voice, the very ones whose greater or less effort change the ordinary speaking voice to the extraordinary power and beautiful character of the public voice, are the extrinsic muscles of the larynx (Adam's apple) and bone above, the ones which extend from the larynx to the breast bone, to the tongue, the palate, the jaw and the cranium, or skull. All these are voluntary muscles. Nearly all of them can be felt or actually seen, and, as has been repeatedly proved, a child of twelve years can gain separate control over each one and, later, can combine them with surety. To simplify this study has been the main object and occupation of Mr. Howard's life. The wonderful extent to which this power has been carried has been a surprise even to himself.

At a glance it will be seen that this means of correction is infallible. When teacher and pupil can, at will, contract or relax one or more vocal muscles with voice, the effect upon that voice is unmistakable.

As a rule even professional voices gain triple power, the true artistic quality and from two to six notes of additional compass.

The table of contents, in thirty-one chapters, will be published later in this paper, and cuts showing the relaxed position of the soft palate, producing wrong tone, and of the closed-in position of the soft palate, producing correct artistic tone, will be printed. One of the palate lessons will also be printed. Unique is the series of lessons devoted to the interpretation of certain well known vocal works, an entire chapter being given to Frank Seymour Hastings' "My Love Is Like a Red, Red Rose," Thomas' "Elle ne croyait pas," Schumann's "Dein Angesicht, so Lieb und Schön," &c., illustrating style and pronunciation in different languages. John Howard, who was run down by a truck early in October of this year at Columbus Circle, and died soon after, was sixty-six years old, and was born in Connecticut. Through records in the Lenox Library he could trace his descent from seven lines of kings and emperors. His claim to royal descent is substantiated by "Browning's Americans of Royal Descent." Through his father he was also descended from the earliest American colonists, one of whom was a general in the Pequot Indian War.

Two of the women of his ancestry married Governors of Massachusetts. His father was wounded in the Mexican War, and he himself served with the Twelfth Massachusetts Regiment during the Civil War.

His mother was a Southgate, through whom he traced his lineage to Emperor Wodin, of the second century.

He was graduated from Yale in the class of 1864, leading his class in mathematics. A schoolmate and lifelong friend was Dr. Francis Delafield, and it was under the guidance of that physician that he added to his attainments as a musician a knowledge of anatomy bearing upon voice production that brought him to the attention of the physicians of Queen Victoria, Sir Morell Mackenzie and Dr. Morris

Wolfenden. They wrote to the young musician letters of commendation on the results of his years spent in the dissecting room in his study of the voice.

As an heir of the Southgate estate he shared an income from its millions, which with the prodigality of genius he



JOHN HOWARD.

gave away as rapidly as received. His marriage was the result of a romance begun while he was studying under Hans Richter in Germany.

It was only the day before his death that he finished the manuscript of what he said was to be his last work. The last pages of his manuscript were in his pockets when he was killed. This was the book now published.

Glenn Hall in Oratorio.

THE Albany Musical Association has expressed its appreciation of the work done by Glenn Hall in their recent "Messiah" performance by offering him his choice of the works they will give at their spring festival.

Mr. Hall is to sing "The Messiah" with the Handel and Haydn Society, of Boston, Christmas night. This is his second appearance with that society this season, and his eighth in four seasons.

Some of Mr. Hall's press notices are appended:

This year's presentation of "The Messiah" will long be remembered as having been the occasion of introducing to an Albany audience so fine a tenor soloist as Glenn Hall. From his very first aria, "Comfort Ye," he had the ears and hearts of his hearers. He is possessed of a beautiful, full tenor voice, with robust quality and exceptional range. Technically his tone production is perfect and his enunciation is equally good. His numbers were "Comfort Ye," "Thy Rebuke Hath Broken," &c., and "He Was Cut Off Out of the Land," which was substituted for the soprano of the score. It is hoped that Mr. Hall may appear on the May festival program.—Albany Evening Journal.

Glenn Hall has an unusually robust tenor, with a richness and fullness that preserved the masculine quality of the tone even in the upper register. He won the favor of his public at the outset in the beautifully sung recitative and air which introduces the oratorio, "Comfort Ye, My People," and later, in "He That Dwelleth in Heaven," directly preceding the "Hallelujah," Mr. Hall again acquitted himself with special credit.—Albany Argus.

Mr. Hall sang a cluster of Scotch, Irish, Italian and German songs, and he possesses much dramatic force. He has a voice of wide range and knows how to use it to the best of advantage.—Brooklyn Eagle.

Recital by Ruebner.

PROFESSOR RUEBNER will give a public recital tomorrow, December 22, at Mendelssohn Hall, for which tickets are issued by the trustees of Columbia University. The program for the public recital will be as follows:

Toccata and Fugue.....Bach-Tausig
Etudes Symphoniques, op. 13.....Schumann
Two Idyllen, op. 13.....C. Rühner
Waldesruf.
Frühlingswehen.
Gavotte and Minuet, from the ballet Prinz Ador.....C. Rühner
Barcarolle, from Prinz Ador.....C. Rühner
Polka Graziosa, from Prinz Ador.....C. Rühner
Nocturne.....E. Neupert
Nachalter, Valse Caprice.....Strauss-Tausig
Benediction de Dieu dans la Solitude.....Liszt
Lucia Fantaisie.....Liszt
Paraphrase de Concert sur Die Meistersinger.....Wagner-Rühner

THE PHILADELPHIA ORCHESTRA.

PHILADELPHIA, December 18, 1904.

THE week before Christmas is always one of leisure for the musicians of the Philadelphia Orchestra, and this season there is no exception to the rule. Mr. Scheel's band of instrumentalists will reappear at the Academy of Music December 30 and 31, with Josef Hofmann as soloist, in a program made up of Vincent d'Indy's second symphony, Carl Maria von Weber's "Invitation to the Dance" (orchestrated by Felix Weingartner), and Rubinstein's concerto in G major for piano and orchestra.

Many important novelties will appear on the programs after the new year, and there yet remain to be heard with the orchestra several eminent soloists, notably Eugen d'Albert, greatest of Beethoven interpreters; Fritz Kreisler, the Austrian violinist; Alwin Schroeder, cellist, and Ernest Schelling, pupil of Paderewski.

A concert not in the regular series is that scheduled for Thursday evening, February 16, when the orchestra (the entire program) will be under the baton of Felix Weingartner, the conductor of the Berlin Royal Opera Orchestra and the Kaim concerts in Munich, who will then make his first and only appearance in Philadelphia this season. Herr Weingartner is easily the man of the hour in the world of music. In Berlin the popularity of the Royal concerts under Weingartner is attested by the fact that it is impossible to get tickets, the old holders, composed largely of the nobility, keeping their subscriptions in the family for years.

Weingartner's successes in New York last winter, when he conducted three concerts of the Philharmonic Society to audiences limited only in size to the capacity of Carnegie Hall, are matters of recent music history.

By the terms of the contract under which Weingartner visits the United States, this magnetic conductor is allowed to appear only in New York under the Philharmonic auspices and to conduct a concert with our local band by special arrangement. His appearance with other orchestral organizations is not permitted.

Geraldine Farrar as Mignon.

GERALDINE FARRAR, the American prima donna at the Berlin Royal Opera, sang the title role in Ambroise Thomas' "Mignon" for the first time in her career on Friday night. Liberal praise was accorded the artist.

Piano Music

HIGHLY RECOMMENDED.

The Jester (Two-step—Intermezzo),	MARKS, 50
Twinkling Stars (Two-step—Intermezzo),	WILSON, 50
Air de Ballet (The Gossiper),	ARONSON, 40
50,000 copies sold.	
Rosy Cheeks, Polka Mazurka,	MULLER, 50
Wilhelmina Gavotte,	HOSCHKE, 40
25,000 copies sold.	
Le Papillon Valse,	ARONSON, 60
Souvenir de Wollschaupt,	NEMBACH, 75
Serenade, Violin and Piano,	WILKINSON, 60
Old Black Joe, Violin and Piano,	FOSTER-BRAHAM, 40
March of the Jollywops Two-step,	HOSCHKE, 40
Valse Intermezzo,	ROGERS, 40
Toccata,	ROGERS, 40
Dreaming (Romance),	REGO, 40
Lilia (Valse Improvisation),	ARONSON, 60
Marion Gavotte,	SMITH, 40
Arlonette, Two-step,	SMITH, 40
The Modern Fad, Two-step,	SUIDES, 50
Vesper Hymn,	ASHMALL, 40
Canadian Love Song,	LIPPA, 60
On the Barn Floor (Danse Rustique),	MAYER, 60
Can-Can (Petit Morceau),	WILLIS, 50
Dance Espagnole,	DE BLANCK, 75
First Whispers of Love, Gavotte,	DE JANON, 50
Tiptoe (Air de Ballet),	ROBINSON, 40
Musical Mousetrap, Grand Medley,	SCHLEIFFARTH, 75
Premier Bonheur, Gavotte,	SALABERT, 60
Melodies de—Foster,	MEACHAM, 75
(All the favorite melodies of Stephen C. Foster.)	
200,000 copies sold.	

ANY OF THE ABOVE PIECES SENT ON SELECTION.

Liberal Discounts to the Profession.

WM. A. POND & CO.

148 Fifth Avenue,
NEW YORK.

Importers and Dealers in Sheet Music, Music Books, Pianos,
Organs, Musical Instruments, String Music Paper,
Blank Copy Books, Metronomes, Etc.

BOSTON.

BOSTON, December 17, 1904.

MADAME DE MONTJAU, who sung the Marguerite music in "Damnation of Faust" on Tuesday evening, made an instantaneous success, and the hope has been expressed by many that she will be heard in this city again during the season. Her solo, "My Heart With Grief Is Heavy," was sung with great beauty, and it has been said that never before has it been sung as well in this city. The only regret was that there was not more for her to do in the work.

There was a large audience at the Ysaye concert Saturday afternoon, the 17th, Symphony Hall being well filled with appreciative listeners. The next Ysaye concert will be given on Wednesday evening, December 21, when he will be accompanied by an orchestra.

Alvah Glover Salmon's November recital for pupils was given at his studio on Tuesday evening. Mr. Salmon played the following program:

Variations, op. 13.....	Chopin
Fantasia.....	Otto Malling
Arabesque.....	Schumann
Intermezzo.....	Brahms
Toccata.....	Sgambati
Serenade.....	Thalberg
Polacca in E.....	Weber
Barcarolle.....	Mendelssohn
Etude.....	S. Liapounoff
Tarantelle.....	Liszt

The order of things will be reversed at the Symphony Orchestra this week; the concert will take place on Thursday evening and the rehearsal on Friday afternoon.

At Lasell Seminary, Auburndale, on Tuesday evening, the first quarterly musical rehearsal was given in the gymnasium, in which a large number of students took part. The vocal soloists were Mary Willett, of Flint, Mich.; Edith Harber, of Bloomington, Ill.; Roberta Clark, of Frankfort, Ind.; Miss Washburn, of Melrose, and Miss Greil, of Montgomery, Ala., pupils of Priscilla White, who has charge of the vocal department. The singing of these young women was remarkably good, and it was a matter of compliment and congratulation to the teacher that they acquitted themselves so well. As was said at the time, "They know how to sing"—in itself high praise.

Florence Wood was the soloist at the Angelus recital on Friday afternoon.

At the New England Conservatory of Music, December 19, a concert will be given by the conservatory chorus and orchestra, G. W. Chadwick conductor, and advanced students.

Harriet E. Barrows, soprano, and Mrs. W. Crawford Folsom, contralto, pupils of Mme. Franklin Salisbury, assisted by Mrs. Dudley T. Fitts, accompanist, gave a song recital in Whitney School Hall on Tuesday afternoon. Miss Barrows is from Providence, where she is favorably known as a church and concert singer. She showed in her singing how well she had been trained and how thoroughly she understood her art. Mrs. Folsom has a voice of remarkable quality, in that it is the same throughout its range. This is the first recital she has given in Boston, but wherever she has sung her singing has been greatly admired.

Miss Terry's four Lenten recitals to take place in Jordan Hall are arranged as follows: Mrs. Hall McAllister, George Proctor, Rudolph Krasselt, Max Zach, February 20; the Olive Mead Quartet, Francis Rogers, Alfred de Voto, February 27; Beatrice Herford, Mrs. Langdon Frothingham, William Kittredge, Laura Hawkins, March 13; Lena Little, Nina Fletcher, Louis Bachner, Mrs. Jessie Downer-Eaton, March 20.

Harriet Shaw, harpist, played at the concert given by the Jamaica Plain Singing Club in Eliot Hall last Thursday evening.

Arthur Hubbard's pupil, Margaret Roche, made an unqualified success in Worcester, December 2, singing the contralto part in Dvorak's "Stabat Mater," and also at Carnegie Hall, New York, December 9, at one of the People's Symphony concerts, where her numbers were Gluck's "Che Faro Senza Eurydice," and Saint-Saëns' "My Heart at Thy Dear Voice." She was recalled again and again, and received unstinted praise for her fine, broad singing and glorious voice, which entirely filled the large auditorium.

Here are a few favorable press comments referring to Miss Roche:

The entire audience was waiting for the contralto solo in order to see how Miss Roche would make her debut before a Worcester audience. Her singing was a revelation to the Worcester critics. Comprehensive in range, beautiful in tone and true as steel, there was that tinge of tone about it that has made the Schumann-Heink voice famous.—Worcester Telegram.

That Margaret Roche, contralto, will be heard in this city soon again was the common desire expressed at the close of the concert. Her rich, true, alto voice, large in volume and pure in quality, was a delight to the ear. She made a decided impression of artistic skill coupled with excellent natural endowments.—Daily Post.

Pupils of Priscilla White and Katherine Merrill sung at Clara Munger's studio this afternoon. The songs were those the young students are now studying, and were intended to show the progress made during the present season.

The Bostonia Sextette Club, C. L. Staats director and clarinet soloist, appeared before Everett Lodge of Elks on December 4. They will play at the Algonquin Club on December 25. January dates already booked for this organization are: Berlin, N. H., 18th; Algonquin Club, 22d; Middleboro, 27th. The programs of this club are always of merit and choral and other musical clubs will appreciate the character of the work done, which is always attractive to the musician as well as to the general public.

Evelyn Fletcher Copp gave an illustrated lecture on the "Fletcher Music Method" at her studio, 107 Thorndike street, Brookline, on Wednesday afternoon.

Arthur Foote played organ pieces by Bach, Saint-Saëns, Liszt, Mendelssohn, Bird and Dubois last Thursday afternoon at the Old First Church, on Berkeley street. George A. Burdett will play on Thursday, December 22, Otto Malling's "Christmas Tone Poems" and two noëls by Guilmant.

MUSIC OF THE WEEK.

Sunday—Symphony Hall, 8 p. m., concert by Miss Parkina, Miss Sassoli, Miss Davies, Mr. Van Hoose, Mr. Gilibert.

Monday—Huntington Chambers Hall, 8:15, second Eaton-Hadley Trio concert; George Deane, tenor, will sing a group of songs. Steinert Hall, 8 p. m., violin recital by Bessie Bell Collier; J. C. Bartlett and Max Zach will assist.

Wednesday—Symphony Hall, 8 p. m., second violin recital by Mr. Ysaye.

Thursday—Symphony Hall, 8 p. m., ninth concert of the Boston Symphony Orchestra; Charles Gilibert soloist.

Friday—Symphony Hall, 2:30 p. m., ninth public rehearsal of the Symphony Orchestra.

New Dvorak Edition.

THE Oliver Ditson Company have issued a new edition of Dvorak's famous "Stabat Mater." The great Bohemian composer, whose recent death is an irreparable loss to the musical world, was a man of intense religious feeling, and consequently the noble old Latin poem of Benedetti strongly appealed to him. The result of this appeal is a choral setting of the "Stabat Mater," subjective in treatment, of deep emotional power, and sincerely religious in spirit. The work is divided into ten numbers, written largely for chorus, and remarkable for consistent thematic development, warm melodic interest, and a constantly picturesque and varied treatment of the orchestra. As an expression of poignant grief certain passages of this work have rarely been excelled; see, for example, the quartet "Quis Est Homo," or the beautiful solo for alto, "Inflamatus et Accensus."

In addition to the Latin text, the present edition has not an English translation but an English adaptation by Rev. James Alexander Jenkins, entitled "The Tragedy of Calvary." This text is thoroughly appropriate to the spirit of Dvorak's music. It deals with the Passion, and makes the work feasible as a Lenten cantata, or separate numbers may find a place in Protestant church services.

J. Lewis Browne in Omaha.

THE appended review refers to the organ recital given recently in Omaha by J. Lewis Browne:

Dr. J. Lewis Browne, who gave the organ recital at the First Baptist Church last Tuesday night, is a very prolific composer. Personally, I had known him well through his songs, and he left me a number of his compositions to look over. Especially clever is his little book entitled "In Classic Form," for young piano students, which contains a series of easy pieces in regular musical form, melody, march, waltz, gavotte, country dance, minuet, "In Church" ("Religioso"), scherzo, serenade caxon, fugue, so that the unconscious absorption of musical form is constantly proceeding with the earlier education. The song for contralto, "The Dark Days, My Dearie," is excellent, and the one for tenor or high baritone (compass C to A and A to F sharp), entitled "Nanette," is a very taking composition.—The Omaha Bee.

PROVIDENCE.

LOCAL students and music lovers are taking advantage of the excellent recitals given by Arthur H. Ryder, organist of Grace Church, every Sunday evening for thirty minutes preceding the service.

Harriet Eudora Barrows, soprano, of this city, and Mrs. W. Crawford Folsom, contralto, of Boston, repeated a song recital given here last month, at the Whitney School Hall, in Boston, on December 13. Miss Barrows' work received very favorable mention from the Boston critics.

Friday evening, December 16, the North Attleboro Choral Society gave their first concert of the season, presenting "The Messiah." The soloists were Anita Rio, soprano; Gertrude Edmunds, contralto; Geo. Dean, tenor, and Wilford Flint, bass; Avis Bliven at the piano and Miss Herard organist; Dr. Jules Jordan conducting. Much credit is due Dr. Jordan for the efficient work done by the chorus. President Wheeler, of the society, is a local vocalist of ability, and he has been untiring in his efforts to bring this organization to its present successful basis.

On Friday evening, December 9, a song recital was given at the Providence Art Club by Louis Black, tenor, and Franklin Wood, bass, with William H. Arnold at the piano. The singers were well received, and much credit is due Mr. Arnold, the accompanist.

The first concert of the Arion Club, Dr. Jules Jordan conductor, with the Boston Symphony Orchestra, was a great success. Dr. Jordan has been the conductor of this organization since its inception twenty-five years ago, and much credit is due to his untiring efforts for the present high standard of musical excellence now maintained in this city.

WANTED—In a Southern city, a German director of music; a married man between twenty-five and fifty years of age; a Protestant Christian preferred. Address SOUTHERN CONSERVATORY, care MUSICAL COURIER.

A VERY celebrated singing teacher of over twenty-five years' experience and career in Europe and America has just arrived from Milan, Italy, and is open to consider only first class offers. Address SIGNORA RICCI, Hotel Vendome, New York city.

OLD MASTER VIOLINS AND BOWS for sale by estate of well known musician: One guaranteed genuine Joseph Guarnerius, Filius Andreæ, \$1,500; one Antonius Amati, \$1,500; one Joseph Guarnerius del Jesu, \$600; some valuable bows also. Address Box 955, General Post Office, New York City.

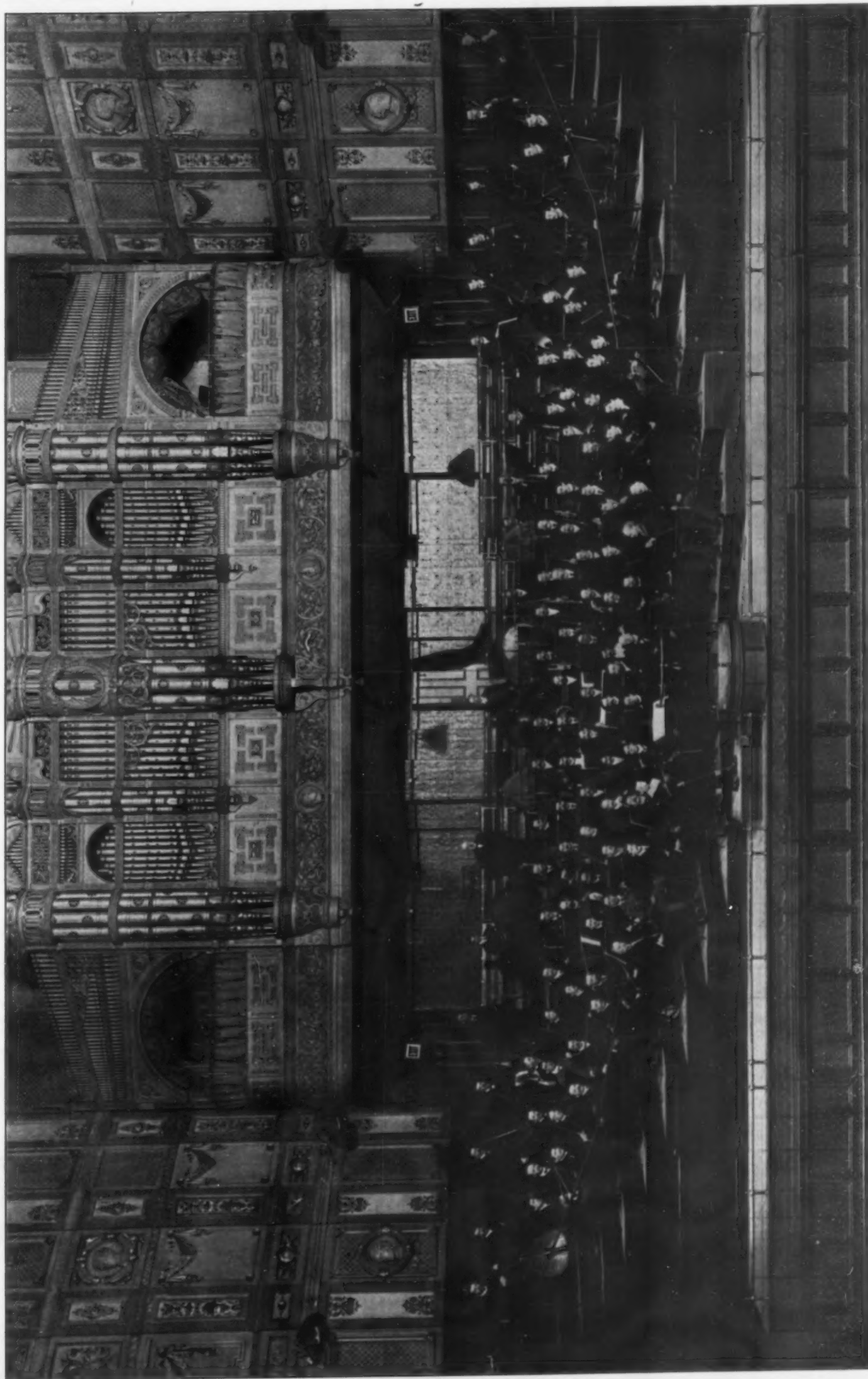
PASTOR S. EDWARD YOUNG, chaplain of the Actors' Church Alliance, requests that names of the very highest class of musical organizations, both instrumental and vocal, which might be able to assist at the Business Men's meetings at noon in a Pittsburg theatre, to be held each week day of the week beginning January 9, be sent to him at once. Organizations en route need not lose more than one-half hour's time. Sacred music preferred.

PHYSICIAN WANTED.—An opportunity presents itself for the permanent services of a physician specialist for the throat, chest, ear and nose; one who is young and who has followed the modern investigations. One who has had a European graduation. The position offers remarkable opportunities for study, development and a career. Address "System," care of this paper, and give full particulars. Correspondence confidential.

CONSERVATORY FOR SALE.—Very advantageously located for sixteen years in a large inland city. Our books will show receipts for last year to have been over \$9,000.00. The building, on which there is a long lease, is handsomely equipped for boarding pupils and local patronage. The equipment, which includes seven first-class new pianos and the furnishment of twenty-one rooms, invoices, at a moderate estimate, at \$3,000.00. The Conservatory has been liberally advertised, is well known, has a good reputation and enjoys a liberal patronage, which by effective management can be greatly increased. This is the opportunity of a lifetime for an energetic, thoroughly trained musician to take up a first-class position in a large music centre. The present owner and musical director wishes to retire.

The Conservatory will be sold for the amount of invoice given above, and a reasonable sum for good will. Parties wishing further information must enclose references as to musician-ship and financial ability.

Address Conservatory Sale,
Care Musical Courier.



The Youthful Vecsey as He Appeared in London, in Queen's Hall. With the Queen's Hall Orchestra.



GRAND HOTEL,
12 BOULEVARD DES CAPUCINES, PARIS,
December 8, 1904.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

LAST Sunday's concert at the Conservatoire drew an overcrowded house in spite of the unpropitious weather. Not a vacant seat was there to be found anywhere, and next to me two critics shared one chair between them with a part of mine for support.

The program opened with the Beethoven symphony No. 7 in A, which was splendidly performed by the Conservatoire orchestra. This is a brilliant, highly trained body of instrumentalists, mostly prize winners, under the conductorship of Georges Marty.

Excerpts from a Bach cantata followed, and came as a strong contrast after the bright symphony of the Bonn master. But for the excellent singing of Charles W. Clark and Mary Garnier, of the Opéra Comique, the Bach fragments must have fallen flat. They were hardly interesting enough to hold the attention of an ordinary audience, but then a Conservatoire audience can never be called ordinary, and that will account for the cantata selections being well received. Bach and other German music is now an acquired taste in Paris, and the habit seems to sit well. Clark's fine voice and singing challenged attention, and his efforts were well received and heartily applauded. Mlle. Garnier likewise had a warm reception. Jacques Thibaud gave a beautiful performance of Mozart's violin concerto in E flat. Two selections from Emmanuel Chabrier's two act opera, "Gwendoline," with Mlle. Garnier, MM. Cazeneuve and Clark, choruses and orchestra, were much liked and applauded. "Gwendoline" was first produced at the Théâtre de la Monnaie, Brussels, in April, 1886, and not until December, 1893, at the Paris Opéra. At the Conservatoire these "Gwendoline" excerpts were now given for the first time. Weber's overture to "Oberon" completed the program of this concert.

At the Colonne concert Gabriel Pierné presented a program containing Beethoven's sixth symphony; second concerto in G minor, of Saint-Saëns, played by Victor Staub; César Franck's "Prelude, Choral and Fugue," orchestrated by G. Pierné, and the entire "Cantata pour tous les temps," of Bach, in eleven parts, which closed the concert.

The Lamoureux concert, under Camille Chevillard, had the following program: Overture to "Alceste," Gluck, with finale by Felix Weingartner; "Scottish" symphony, by Mendelssohn; "Three Preludes," first time, by Rita Strohli—which were hissed by many in the audience; Beethoven violin concerto, played by Lucien Capet; "Les Troyens," Berlioz, selections; closing with two Hungarian dances by Brahms.

A new concert association, headed and conducted by Alfred Cortot, inaugurated its first concert Thursday evening last with the following program: "Parsifal," fragments from third act, Wagner; "Faust" symphony, by Liszt; "Hymne à la Justice," first hearing, Magnard; "Poème de l'Amour et de la Mer," by Chausson; overture "Du Vaisseau Fantôme," Wagner. The vocalists were Georgette Leblanc-Maeterlinck and MM. Maugière and Sigwalt.

At the Théâtre Marigny M. Frédéric Le Rey and his orchestra performed the Svendsen symphony in D as an opening number and closed with the "Oberon" overture of Weber; between the two, as centre and chief attraction, was the concerto for piano in E major by Moszkowski, played for the first time in Paris. M. Maurice Dumesnil was the pianist and the composer himself conducted. Preceding the concerto, Mme. Georges Marty, the singer, appeared in two selections, Handel's "Air d'Ottone" and "Plaisir d'Amour," by Martini; followed, after the concerto, by the violinist M. Bastide in two Saint-Saëns numbers, "Pavane d'Etienne Marcel" and "Danse Macabre."

The Students' Atelier Reunion on Sunday evening was, as usual, well attended. Mendelssohn was represented by Arthur Plamondon, a sweet voiced tenor, who sang with considerable taste.

Rosalie Holberg was heard to advantage in Rotoli's "O Holy Father" and in Handel's "Oh, Had I Jubal's Lyre!" from "Joshua." She displayed a good soprano voice technically well trained. M. Quesnot, a first violinist in the Lamoureux Orchestra, provided much pleasure with his playing of the Bach aria, and showily executed "Zéphyr," by Hubay. He also performed the Paganini D major concerto, with M. Camille Decreus at the piano.

Dr. Beach delivered a thoughtful address on the subject, "Laughter and Sorrow," citing Luther and Lincoln as great examples possessing the dual nature.

The Salle des Agriculteurs, Tuesday evening, presented a tremendous gathering of music lovers on the occasion of the second concert of the Société Philharmonique. Mlle. Leclerc, Raoul Pugno and Jacques Thibaud being responsible for the throng. The first number on the program was Schumann's splendid sonata in D minor, for piano and violin, in which, however, neither artist seemed entirely at home.

An air from Haydn's "Creation" was the soprano's first choice. M. Pugno, seldom heard here in Chopin music, delivered the scherzo in B flat minor and a polonaise, E flat, in healthy, manly fashion, if none too poetic in sentiment.

M. Thibaud's soli were drawn from Sebastian Bach, the G minor prelude and fugue, followed by a broad, songlike performance of the well known G string aria.

Mlle. Leclerc then gave a very pleasing interpretation of Lalo's "Dieu qui sourit" and a "Chanson d'Amour," by Bizet. The concert closed with a sonata for piano and violin by LeKeu, constantly reminding of one by César Franck, except that the second movement was so much "très lent" and long drawn out as to become tiresome. The last movement, however, partly compensated by its lively rhythm.

Mlle. Marguerite Martini's "audition publique" last Thursday afternoon was as crowded as always to hear operatic air and duos sung by Mlles. Nantel, Lévy, Grima and D'Yvois; Mmes. Bonjean, Moncheur and M. Chartus; Mlle. Van Parys, M. Mille, Mlle. Schreider (recitation); Mme. la Comtesse de Platers and M. Bucken; Mme. Capehart, M. de Wit, Mlles. Clara and Grace Carroll in solos and duos. The above were all sung in French.

The second sonata evening, piano and violin, of Madame Panthès and Johannes Wolff was given last night at the Salle Aeolian. Beethoven's "Kreutzer" sonata was placed between two other sonatas by living French composers, they being Théodore Dubois and Gabriel Fauré. With each further appearance M. Wolff shows himself a greater artist. His sense of co-ordination in ensemble playing is wonderful; at no time is there any danger of his taking undue advantage of his partner, of making his part a leading or solo part. He is too good a musician for that.

Madame Panthès, on the other hand, gives the impression of being a better soloist than ensemble player. She is rather a showy performer, with a lot of graceful though unnecessary swing and motion of body and arms.

A committee has been formed, including M. Saint-Saëns, to erect a statue of Beethoven on the Place du Trocadéro.

Flora Wilson, daughter of the Secretary of Agriculture, is passing the winter in Paris studying music. Miss Wilson is accompanied by Evelyn Walsh, daughter of Mr. and Mrs. Thomas F. Walsh, of Colorado. She is the youngest daughter, and was one of the most charming of the cabinet hostesses in Washington.

Pierre Carolus-Duran has finished his "Impressions Symphoniques," a composition for full orchestra and chorus, and is now adding the last touches to the music of a "Caprice de Reine," an opera comique in one act by Mmes. C. de Morthon and Marcel Dinan.

Mlle. Ernestine Gauthier, a pupil of Frank King Clark, supported by Mlle. Valentine Pennetot, will give a vocal recital at the Salle des Agriculteurs on Wednesday next.

An action for alleged libel of a curious kind has been brought by Camille Erlanger, the composer of "Le Fils de l'Etoile," against Le Ménestrel, a musical paper. The latter is stated to have hinted that the heavy bookings at the Opéra for performances of the work in question were "faked." That is to say, that they were not made by bona fide people, but by paid agents of some person, to whose interest it was to spread the impression that there was a public run on the opera. The inference was that the composer had booked quantities of seats for performances of his own opera with his own money to secure full houses. M. Erlanger estimates the damage done to him by this alleged libel published in a paper of old standing like Le Ménestrel at \$20,000.

A correspondent in Italy writes that the Associazione Artistica Internazionale has cabled a cordial expression of gratitude to J. Pierpont Morgan for his generous action in restoring the Ascoli cope, and has proposed that the Italian Government should present Mr. Morgan with some notable work of art in recognition of what he has

JOSEF HOFMANN

In America Season 1904-5.

STEINWAY PIANO USED.

Management HENRY WOLFSOHN, 131 East 17th St., New York.

done. Since then Mr. Morgan has been decorated by the King of Italy.

The Paris restaurant and café garçons are about to begin a campaign for the abolition of "pourboires," says the Figaro. From my experiences of hotel, restaurant and café life in Paris I should say the millennium will have arrived—with or without music—except that we shall still have with us the theatre "ouvreuse," with her importunities to claim our attentions, if not our sympathies, and please not to overlook the "cocher," who certainly will not forget his "fares." DELMA-HEIDE.

Saint-Saëns for Rome.

(From the London Telegraph.)

CAMILLE SAINT-SAËNS denies that he has been appointed director of the French Art School in Rome, in the Villa Medici, in succession to M. Guillaume. It is, at the same time, quite true that the distinguished composer remains a candidate for the post, which his friends want him to take. It is also true that the academical committee controlling the classification of candidates for the directorship of the French School in Rome has placed the name of M. Saint-Saëns at the head of the list. The composer says that he would not be sorry to spend a few years in Rome, although he fears that it would not be warm enough for him in winter. This remark is important, for it throws a light on the composer's well known globe trotting or itinerant propensities. At the approach of the cold weather M. Saint-Saëns invariably flies away from Paris, and is heard of in all sorts of out of the way places, in Ceylon, Egypt, Tunis, Algeria, Madeira, the Canaries, Corfu and the Balearic Isles. The composer has even been derided in some of the smart newspapers for his wandering proclivities. Now M. Saint-Saëns explains today his reasons for his swallowlike flights to sunny climes when the fogs are brooding over the boulevards and the gradual approach of frost makes itself felt by valetudinarians.

It is his winter migration, states the composer of "Samson et Dalila," that has preserved his life, for at the age of twenty-five the doctors condemned him as a hopeless case of phthisis. Accordingly, he shunned the winter at home, and fled from the icy gales of the north to the lands of cloudless skies. "I have been from Ceylon to Egypt, and from the Pyramids to the Pillars of Hercules, and the Peak of Teneriffe, everywhere to catch the balmy sunshine, and to get the warmer air into my lungs." This is M. Saint-Saëns' explanation of his winter wanderings, and it may be added that the condemned consumptive of twenty-five is now a rather stout gentleman of medium height, bronzed complexion, and sixty-nine years old.

Janet Spencer in Oratorio.

JANET SPENCER, contralto of the Central Congregational Church, of Brooklyn, is to sing at the pair of "The Messiah" performances given December 30 and 31 by the Oratorio Society of New York; also at St. Thomas' Church, under Macfarlane, and elsewhere. At the recent concert given under the auspices of her church she was a special feature of the evening, having quite recovered from the indisposition which necessitated her going into the country for a time. She was one of the soloists at Mrs. Dr. Coe's last week.

UNDERWOOD

Awarded **FIRST PRIZE** (Highest Award Possible) at St. Louis Exposition. 3 3 3



It makes no difference what typewriter you now use or have used, the machine you will eventually buy is the UNDERWOOD.

Underwood Typewriter Company,
241 Broadway,
NEW YORK CITY.

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., December 11, 1904.

A SPECIAL musical program was given by the choir of the First Presbyterian Church Sunday afternoon under the direction of Dean Fletcher, organist. Alberta Fisher, soprano; Thomas McCracken, tenor, and Mrs. E. W. French gave the solos.

Edna F. Hall, Mrs. W. N. Porteus and Gustave Johnson will go to Sioux Falls, S. Dak., in December to sing with Edward Strong, of New York, in "The Creation," "The Messiah" and "In the Persian Garden," which will be given December 15 and 16.

The Minneapolis Symphony Orchestra gave a delightful and artistic concert at the First Baptist Church Tuesday evening, before a large musical, appreciative and enthusiastic audience, when they gave their first concert of the season under the direction of Emil Oberhoffer. The orchestra has not only been enlarged, but has been greatly strengthened musically and trained with thoroughness. The program was a delightful one, and was well rendered throughout. "Der Freischütz," with its marked rhythm and melodies, was given a warm and fine rendition. The Mozart symphony in E flat was exquisite; the first two movements were artistically given. The Saint-Saëns tone poem, "Phaeton," a bit of descriptive writing, was also well given. The Bolzoni minuet, for string orchestra, was one of the best things on the program in its execution, and was repeated as an encore. The program closed with a Tchaikowsky waltz and the Liszt "Rhapsodie Hongroise," No. 2. Shotwell-Piper, soprano, was the soloist of the evening. Mme. Piper has a clear, sweet, well trained voice of lyric quality, and she sings with perfect self poise and her manner is charming. She sang the aria from "Tannhäuser," "Dich Theure Halle," and a Massenet aria from "Le Cid." Both numbers were artistically given and brought forth insistent encores. Mr. Oberhoffer, director, led in his usual clearness, which was delightful, and the audience had an evening of genuine enjoyment.

A very delightful program was given Saturday evening in the song recital given for the Thursday Musicales by Katherine Gordon and Mrs. Frank Hoffmann, of St. Paul. The audience was large and appreciative, and Miss Gordon was in admirable voice and she sang charmingly. Miss Gordon's program was varied, opening with two Mozart arias. She also sang four of the best of Richard Strauss' songs. They were widely different in character, but were rendered with great feeling and intelligence. "Love's Hymn" was one of the best things of the evening. "To My Child" was repeated after an insistent encore. The program closed with the "Haensel and Gretel" duet from Humperdinck's opera, to which she was obliged to respond with an encore. Miss Gordon's voice is of wide range and of dramatic quality, and she is an artist in the true sense of the word. Mrs. Hoffmann was Miss Gordon's accompanist, and did the piano parts with fine taste and finish.

Margaret Drew gave a musicale Friday evening at Graham Hall. She was assisted by a group of her pupils.

Miss Jean Wakeman will present Jessie Ware in recital in the First Unitarian Church. Miss Ware will be assisted by Mrs. Lewis North, soprano, and Ethel Hobart at the piano.

Gertrude Sans Souci, the well known organist and composer of many popular songs and ballads, will make her initial appearance at the Minneapolis Orpheum during the week of December 18. Miss Sans Souci is one of the first women to enter the broader fields of organ playing professionally, and was one of the few organists chosen to play at the Pan-American Exposition, as she was one of the two women chosen to give recitals on the great 10,000 stop pipe organ in Festival Hall at the St. Louis Exposition. Miss Sans Souci was organist for a number of years at the cathedral at St. Paul, and at present is organist of the Wesley Church, Minneapolis, from which she has obtained leave of absence during her engagement at the Orpheum Theatre. The management of the theatre has surrounded her with the most pretentious stage equipment, and her pipe organ playing will be novel, as she will be accompanied by the Orpheum Orchestra. C. H. SAVAGE.

The Guilman Organ School.

THE winter term of the Guilman Organ School will begin Thursday, January 5. The classes in harmony, under Clement R. Gale, and the lectures, by Homer Norris, will be resumed on that day. The work of the school during the fall term has been large, showing splendid results in all departments. Mr. Carl has been untiring in his efforts to keep the standard high, and in addition to his

many duties instructs each student on the organ. The visit of Alexandre Guilman was an event of special interest, and has been an incentive to the students in many ways. Mr. Guilman is largely interested in the success of the school, and spoke in the highest terms of the results achieved. The fifth students' recital will be held tomorrow, and the school closes for the holidays on Saturday. Mr. Carl will spend the vacation at the Laurel House, Lakewood.

Kreisler to Sail Saturday.

Fritz Kreisler will sail from Southampton on Saturday next, the 24th, on the steamer Philadelphia, and is due to arrive here on the 31st. Since October last Kreisler has played fifty concerts in Great Britain, Germany and France, including appearances in London, Berlin and Paris, where he was most enthusiastically welcomed. His forthcoming tour, which will open with a special introductory concert in Carnegie Hall on Tuesday evening, January 3, is almost completely booked. At his first New York concert Kreisler will play the Brahms and Beethoven concertos and Tartini's "Devil's Trill."

LOVERS OF MUSIC



WILL BE INTERESTED IN THE NEW VOLUMES—JUST ISSUED—

OF THE

MUSICIANS LIBRARY

viz.:

Schubert—Fifty Songs

For High Voice For Low Voice

Edited by HENRY T. FINCH

Modern French Songs In two volumes

For High Voice For Low Voice

Edited by PHILIP HALE

Songs by Thirty Americans

For High Voice For Low Voice

Edited by RUPERT HUGHES

Wagner—Lyrics for Soprano

Edited by CARL ARNDTUNTER

Wagner—Lyrics for Tenor

Edited by CARL ARNDTUNTER

Liszt—Ten Hungarian Rhapsodies

Edited by AUGUST SPANUTH and JOHN ORTH

PRICE:

In paper, each, \$1.50; cloth, \$2.50

Booklet sent free on request

"The 'Musicians Library' is a boon to the musician; it is not only the Musicians Library, but it is a library for people who believe in music, who are fond of the art, and who cherish musical ideals; and for such the Oliver Ditson Company has done something far above the average in, issuing its 'Musicians Library.'"

—Musical Courier.

OLIVER DITSON COMPANY,
BOSTON

C. H. DITSON & CO. J. E. DITSON & CO.
New York Philadelphia

ENGLISH GRAND OPERA.

CINCINNATI, December 17, 1904.



HAT proved to be one of the most successful seasons of English grand opera ever given in Cincinnati was brought to a close last night with a brilliant performance of "Lohengrin" at the Grand Opera House by the Henry W. Savage English Grand Opera Company. The operas presented were "Othello," "Carmen," "Il Trovatore," "Lohengrin," "La Bohème," "Tannhäuser," "Cavalleria Rusticana" and "I Pagliacci," with a repetition of "Lohengrin." The performance of "Othello" was one that could stand the test of keen criticism. The opera was handsomely, almost richly, staged, and the mise-en-scène, especially in the third act, was elaborate and realistic. Verdi has strengthened his work with many powerful choruses, and these were splendidly sung, with verve and éclat, often reaching a climax. The orchestra, augmented to some forty or fifty pieces, under the direction of Mr. Emanuel, was fully imbued with the spirit of the work, and the conductor led his forces with emphasis and admirable control.

Both Othello and Iago stand on a high plane of merit. Mr. Sheehan, while his voice appeared to be a little husky toward the close, had a conception of the leading part entirely in keeping with its historic demands. His acting was intense, his singing always marked by dramatic sincerity and fidelity. The tenderness with which he sang the lovers' duet in the first act was only equaled by the overwhelming passion displayed in the stormy scenes of the succeeding acts. His dramatic tenor voice was never short of expressing the intensity of the situation. Not less in praise can be said of Mr. Goff's Iago. In fact, it would almost seem that his remarkable presentation of this demon carried off first honors. Outside of a few slips in getting off the pitch his baritone voice was rounded out to all the requirements of a trying score and his conception was positively fiendish. It was almost Mephistophelian in its intensity, especially in the last scene of the third act, when he steps in glee and triumph on the prostrate form of Othello. Miss Rennyson presented a beautiful, consistent conception of Desdemona. While her voice was suffering from the effects of a cold and evidently not at its best, it proved itself of fine musical quality and to be under excellent control. Her conception and interpretation of the tragic scene in the final act was a work of art. The Rodrigo of Mr. Jungman was excellent.

If the ensemble, the beauty and freshness of the stage setting, the positively elaborate detail in the performance even to the costuming and the swing and volume of the choruses were the only factors for consideration, the "Carmen" Tuesday night might easily find a place alongside of the best productions of Bizet's romantic work ever given in this city, not even excepting those of the Metropolitan Opera forces. There was nothing lacking to its completeness. The mounting of the gypsy camp in the third act, with its rocks and cave and cascade of running water, was a triumph of scenic art. So the second act presented Lillas Pastia's inn with lifelike picturesqueness, and the fourth act, with the bull fight arena, might have been a vivid picture taken from the realities of Spain. The choruses maintained good crescendos with an amplitude of voice volume, and the orchestra of some forty musicians was at home with the score under the incisive direction and intelligent control of Mr. Schenk, even if the brass was at times a little unsteady and murky.

In view of the extraordinary enthusiasm which prevailed at Wednesday afternoon's performance of "Il Trovatore," the hearty plaudits which were given both chorus and soloists and the acclaim which manifested itself in calling out the principals repeatedly at the close of each act, it may be well to ask whether it is not a phenomenon worthy of analysis. The music of Verdi's most popular opera has long ago been shelved by the musical progressionists of the present day, but its melody and story persist in holding the affections of a large proportion of the people. This alone would not, however, explain the remarkable enthusiasm and éclat of yesterday. They could find a better explanation and more convincing reason in the fact of an exceptionally beautiful production of the opera.

It is not within the memory of operagoers that quite so satisfying a performance of the "Trovatore" as to the ensemble, and in every other respect for that matter, was given in this city before. The staging was a marvel of completeness, richness and perfection of detail. In this respect the setting of the first scene, act four, with its tents of soldiers in the background, was a picture of stage realism that must be seen to be appreciated. There was nothing trivial or commonplace or threadbare about the staging or scenery, and in this respect the Savage Company is setting an example worthy of imitation. That even the "Trovatore," whose tunes were ground out of barrel organs more than a quarter of a century ago—long since

relegated to the past by the diviner harmonics of Wagner and the ultra realism of Richard Strauss—should be able to please so much was greatly owing to the high standard of the performance. The chorus at the opening, led by the magnificent rolling basso voice of Mr. Boyle as Ferrando, struck a keynote in its roundness and fullness and spirited attack. The anvil chorus was a genuine treat. The orchestra under the baton of Mr. Emanuel was intelligent to a fine grasp of all those points which make Italian opera enjoyable.

The intensity of "Il Trovatore" centres about the gypsy mother. She provides all the romanticism and tragedy. Hence the Azucena is easily one of the leading and certainly the most dramatic role of the opera. Miss Newman in the part is to be sincerely congratulated. She presents the haggard, worn out gypsy after the traditional conception, but with a strong individualization entirely consistent with it. She sang the well known arias with splendid dramatic intensity, and the duet with Manrico in the second act was a real triumph of art. The beauty of it is that from first to last she overdid nothing and her voice, which is a deep mezzo, sustained it all.

The Leonora of Miss Brooks deserves a great deal of praise. It was a beautiful conception, well studied into the intentions of the composer. Her soprano voice had carrying power, as well as beauty of expression. The duet with Manrico in the "Miserere" and in the prison scene were characterized by a great deal of intensity and genuine art.

Mr. Sheehan presented an ideal Troubadour—manly, handsome, dignified and intense, with a voice that reminded one of Brignoli in his best days. Of course the high C was applauded. An average audience always does bend the knee before a high note, but Mr. Sheehan sang it full from the chest, and in the artistic wool and texture it certainly deserved recognition. Mr. Sheehan is every inch an artist and fits superbly into the scheme of making grand opera in the English language exceedingly popular.

Mr. Deane's Count di Luna was very acceptable; it was dramatically sung, with much intensity, and well acted.

The prestige of the Savage Company realized a genuine triumph in "Lohengrin" Wednesday night. After such a production, with its completeness and gorgeousness of staging, with an ensemble that excelled anything that had been seen here before of Wagner's opera, and a cast that in some respects might vie with the best on the stage today, it may well be said that American opera is on the high road to a realization of complete success, where it can compete with the productions of Europe, and that its managing captain, Mr. Savage, deserves the appreciation and patronage of the American public. With such a satisfying cast and complete ensemble it would seem that the day is dawning when the high priced stars of foreign countries might be dispensed with, and that grand opera in the English language will set the pace instead of being obliged to follow. The mounting of the opera, which is so important for Wagner's music dramas, was something of record and the scene of the palaces and fortress at Antwerp, in the second act, was as realistic and beautiful a picture as was ever devised for a stage. The orchestra was hardly of the magnitude and careful proportions which the opera demands—the prelude to the first act, therefore, fell short, and even with the intensity at the close did not reach the standard. With this exception the orchestra, under the direction

of Mr. Schenk, did splendid work—fully entering into the spirit and dramatic requirements of the opera.

The chorus and ensemble at the close of the first act was a genuine triumph, reaching a climax. The Lohengrin of Mr. Wegener was a lofty, well poised conception, carefully studied out of the sacred traditions of the Meister. It was a conception eminently on the human rather than the preternatural side. He has a dramatic tenor voice that fairly vibrates with intensity and strongly reminds one of Anton Schott, who some years ago was an ideal Lohengrin. The Elsa of Miss Rennyson was a poetic, almost ideal conception. It was faithfully sustained to the utmost degree of sincerity. Few Elsas have a voice of such purity and clarity, and her dramatic power was also in evidence. The Telramund of Mr. Goff was a complete vindication of his dramatic force and vocal ability. He has a baritone voice that makes its dramatic intensity felt. Miss Ivell proved splendid equipment as Ortrud, displaying a remarkable contralto voice with powerful intensity, only her acting was somewhat overdone. The King of Mr. Bennett and the Herald of Mr. Richards were satisfying quantities.

"La Bohème," "Tannhäuser," "Cavalleria Rusticana" and "I Pagliacci" completed an enviable record which invites repetition.

J. A. HOMAN.

Russian Symphony Concert.

THE Russian Symphony Orchestra's second concert will be at Carnegie Hall next Saturday evening, with Modest Altschuler conducting. The soloists will be Alexander Saslavsky, violin, and Albert G. Janpolski, baritone. The program:

Overture, May Night (first time).....Rimsky-Korsakoff
Symphonic Poem, Stenka Razin (first time).....Glazounoff
Concerto for Violin (first time).....Konyus
Autumnal Songs.....Tchaikowsky
Symphonic Description of the Battle of Poltava and Hopak, from Mazeppa (first time).....Tchaikowsky
Aria, Dame de Pique.....Tchaikowsky
Aria, Iolantha.....Tchaikowsky
Lezinka, from Demon.....Rubinstein
Suite, Caucasian Sketches.....Ippolitoff-Ivanoff
Glazounoff's symphonic poem "Stenka Razin" was composed in 1885, when the composer was just out of his teens. Stenka Razin was a Cossack of the Don, who, in 1667, raised a revolt of the Cossacks, seized cities and land along the Volga and finally meditated an expedition against Moscow, but after a reverse was betrayed by his comrades and executed in Moscow.

Hofmann's Christmas Recital.

JOSEF HOFMANN'S Christmas Day recital, at Carnegie Hall, 2:30 p. m., will offer the following program:

Prelude and Fugue, G minor.....Bach-Liszt
Rondo (Die Wuth über den verlorenen Groschen).....Beethoven
Vecchio Minuetto.....Sgambati
Sonata, B minor.....Chopin
Sonata quasi una Fantasia.....Médtner
Prelude, C sharp minor.....Rachmaninoff
En Bohème.....Sternberg
Etudes, D sharp minor and D flat major.....Scriabine
Berceuse, G flat.....Liadov
Valse in A.....Tchaikowsky
Caprice in A flat.....Rubinstein
Intermezzo.....Josef Hofmann
Mazurka.....Josef Hofmann
La Jodeluse.....Moszkowski
Tannhäuser Overture.....Wagner-Liszt

Luther Reic Schockey, Piano Virtuoso.

APPEARANCE WITH ORCHESTRA, CONCERTS, FESTIVALS and RECITALS.

NOW BOOKING FOR SEASON 1905 IN A TRANSCONTINENTAL TOUR.

MANAGEMENT MARU VON DE JAYNE.

CARNegie HALL, NEW YORK CITY.

ALICE MERRITT-COCHRAN, SOPRANO

Telephone: 796L Bedford.

153 Madison Street, BROOKLYN, N. Y.

GRACE LONGLEY, SOPRANOCONCERTS, Etc.
12 West 92d Street, NEW YORK CITY.
Phone: 4070 Riverside.

MARJORIE CHURCH

A Remarkable Young Pianist

First New York Appearance Early in January

R. E. Johnston, Mgr., St. James Bldg., New York

RUBINSTEIN CLUB'S CONCERT.

THE Rubinstein Club gave its first private concert this season in the ballroom of the Waldorf-Astoria Thursday evening of last week. The attendance was so large that every seat in the hall and boxes was occupied and 100 additional chairs had to be provided for late arrivals.

This was the program:

The Wanderer's Night Song.....	A. Rubinstein
Elegy.....	P. T. Miersch
Fly Minuet.....	A. Czibulka
The Richard Arnold String Sextet.	
When You Slept.....	Halidan Kjerulf
The Silver Bell.....	Reinhold L. Herman
Villanelle.....	Dell' Acqua
Mrs. Lutie Humbert Feckheimer.	
One Summer Day.....	Mrs. H. H. A. Beach
A Southern Lullaby.....	Philip Greely
Aria from Herodiade (Salome).....	Massenet
Edwin Wilson.	
The Sailor's Christmas.....	C. Chaminade
Vorspiel.....	R. Wurst
Traumerel.....	R. Wurst
The Richard Arnold String Sextet.	
Whither?.....	Franz Schumann
Constancy.....	Charles Webber
If Thou Wert Blind.....	Noel Johnson
Lady Picking Mulberries.....	E. S. Kelly
Edwin Wilson.	
The Dark.....	David Stanley Smith
Incidental solo by Mrs. A. C. Bridges.	
Arie.....	Bach
Gavotte, Le Tambourin.....	I. P. Rameau
The Richard Arnold String Sextet.	
Ebb and Flow.....	Oliver King

This exceedingly well chosen program was gone through without omission or alteration, and the interest of the audience never once flagged. It was a scheme of sustained strength and pleasing variety. This is not a matter of astonishment, for William R. Chapman, the conductor of the club, long has enjoyed an enviable reputation as a program maker.

On this occasion the club was fortunate in having the assistance of the Richard Arnold String Sextet and Edwin Wilson, the admired baritone. The accompaniments were played with discretion and skill by Florence Brown Shepard. The excellent playing of the sextet added variety to the entertainment. The generous reception which was accorded the veteran violinist was an evidence of the warm esteem in which he is held by New York concertgoers. The work of the sextet was admirable in every way and received the warmest commendation of the audience. Edwin Wilson's singing, too, was enjoyed and was given the stamp of approbation. The success of Mrs. Lutie Humbert Feckheimer, a member of the club, who sang "Villanelle," by Dell' Acqua, was marked, and she was forced to add an encore. It should be mentioned that Mrs. A. C. Bridges sang the incidental solo to "The Dark" most effectively. As pleasing as were these features, however, interest centred upon the choral numbers. These singers were grouped on the stage:

Lucile Abbey, Mrs. B. L. Arbecam, Mrs. L. V. Armstrong, Lillian Andrews, Miss C. C. At Lee, Mary Jordan, Barker, Mrs. J. L. Barker, Julia Barnum, Mrs. G. P. Benjamin, Susan S. Boice, Mrs. E. A. Bolen, Mrs. C. A. Burbank, Mrs. A. C. Bridges, Helen S. Beveridge, Elizabeth Boyd, Mrs. W. R. Chapman, Belle D. Chambers, Jane Daniel, Mrs. Fairleigh S. Dickinson, Mrs. James W. Dillon, Cora Louise Duncan, Mrs. R. J. Ehlers, Mrs. Lutie H. Feckheimer, Lilage Fletcher, Mrs. J. S. Ferguson, Mrs. W. Otis Fredenburgh, Mrs. N. I. Flocken, Mrs. B. F. Gerding, Martha Gissell, Mrs. G. M. Gooding, Mrs. E. W. Grashof, Mrs. George M. Haynes, Florence Harriot, Mrs. J. W. Hedden, Miss E. E. Hermance, Maizie Tuttle Reed Harris, Eleanor Harrison Hunt, Miss E. J. Hepburn, Mrs. W. S. Horry, Mrs. S. C. Holliday, Babetta Huss, Mrs. Jessamine H. Kavanagh, Mrs. Louis W. Kennard, Mrs. Albert Koonz, Mrs. F. R. Lawrence, Miss A. L. LaForge, Mrs. Clarence Learned, Mrs. T. Alonzo Lenci, Mrs. F. A. Lincoln, Mrs. R. Borden Low, Katherine Lurch, Anna May Mason, Elsie Meyer, Mrs. Elmer E. Miller, Mrs. J. Fremont Murphy, Mrs. George C. Pratt, Mrs. W. C. Roeber, Mrs. A. A. Robinson, Esther L. Searing, Jean Taylor, Alice Thurlow, Lillian A. Underhill, Mrs. Gustave Vollbraecht, Mrs. Henrietta W. Wakefield, Mrs. C. V. Washburne, Miss Corinne Welsh, Mrs. Joseph S. Wood.

These singers have been trained to a high point of efficiency, and their work is characterized by accuracy, intelligent phrasing, effective tonal contrasts, good intonation and artistic finish. Under Conductor Chapman's baton they achieve the most satisfactory results. Several of the

choral numbers were redemanded by the audience so insistently that they had to be repeated. One of the most effective songs was "The Sailor's Christmas," by Chaminade, which developed the full resources of the club. The concert proved as good as any ever given by this organization.

The officers of the Rubinstein Club are:

Mrs. Harry Wallerstein, president.
Mrs. Eugene Hoffman Porter, first vice president.
Mrs. Doré Lyon, second vice president.
Marie Cross Newhaus, third vice president.
Charlotte B. Wilbur, fourth vice president.
Mrs. Joseph A. Physioc, recording secretary.
Marie Cross Newhaus, chairman program committee.
Mrs. W. R. Chapman, corresponding secretary and treasurer.
Members governing board—Mrs. Clarence Burns, Sarah Dickinson Lewis, Mrs. Alfred Cochrane.
Honorary members—Mrs. Donald McLean, Mrs. James H. Parker, Mrs. Charles M. Dow.

This list contains the names of the subscribers and box-holders:

Mrs. N. W. Beeton, Mrs. Charles Dabb, Mrs. F. W. Devoe, Mrs. F. S. Dickinson, Lillian Dorn, Mrs. B. E. Eldred, Mrs. Lionel Emdin, Mrs. S. K. Everett, Mrs. Harry C. Hallenbeck, Mrs. Albert W. Harris, Mrs. L. Hermance, Mrs. Leonard H. Hill, Mrs. Calvin E. Hull, Mrs. J. B. Huff, M. Elizabeth Lester, Mrs. Jacob Litt, Mrs. Louis E. Manley, Mrs. C. E. Middleton, Mrs. E. S. Osborn, Mrs. W. H. Porter, Mrs. L. W. Spear, Mrs. C. Tolner, Mrs. Charles A. Valadier, Mrs. Harry Wallerstein, Anna S. Wilson.

The Rubinstein Club now contains these regular members:

Mrs. H. H. Adams, Mrs. George W. Albright, Mrs. L. D. Alexander, Mrs. K. F. Albertson, Mrs. Franklin Robert Anson, Mrs. Gerard Bancker, Mrs. Lawrence Barnum, Mrs. John Francis Barry, Mrs. Henry Baumgarten, Mrs. José M. de Bermingham, Mrs. Charles Bernard, Mrs. W. M. Bernard, Mrs. Warren Stone Bickham, Mrs. A. H. Bickmore, Mrs. George Russell Branson, Mrs. Charles A. Butler, Mrs. Clarence Burns, Louise Burns, Mrs. James S. Bolton, Mrs. Frederick L. Bradley, Mrs. A. F. Besson, Mrs. N. W. Beeton, Mrs. C. G. Braxmar, Mrs. B. Fales Browne, Mrs. Herman W. Booth, Mrs. Edwin Balbach, Mrs. Washington Burton, Mrs. Fred A. Baggis, Mrs. William Earle Baldwin, Mrs. James Burns, Mrs. Frank Carey, Mrs. F. Churchill, Mrs. J. M. Carpenter, Mary Clark, Jane Corlies, Mrs. C. C. Cowan, Mrs. Joseph A. Cozzino, Agnes Crawford, Mrs. P. L. Crovat, Mrs. Thomas Y. Crowell, Mrs. Alfred Cochrane, Alice Cunningham, Mrs. Eugene L. Cushman, Mrs. R. L. Coleman, Mrs. Floyd Stuart Corbin, Mrs. John J. Crawford, Mrs. Harry L. Crohen, Mrs. John G. Carlisle, Mrs. Charles E. Cannon, Mrs. Charles Dabb, Mrs. Day, Mrs. Casper William Dean, Mrs. George Cooper Dean, Mrs. F. W. Devoe, Mrs. Marion De Vries, Mrs. Thomas Dugan, Mrs. Charles E. Ditson, Mrs. Arthur M. Dodge, Lillian Dorn, Ann Duffy, Mrs. John N. Derby, Mrs. Lionel Emdin, Mrs. George H. Eddy, Mrs. S. K. Everett, Mrs. B. E. Eldred, Mrs. Lowell T. Field, Mrs. George Albert Fink, Mrs. Arthur Elliott Fish, Mrs. G. L. Fisher, Mrs. James H. Fleming, Mrs. Horace E. Fox, Winnifred Fox, Mrs. Frederick Folz, Margaret Fry, Mrs. Richard A. Farrelly, Mrs. Wilbert Garrison, Mrs. B. F. Gambrell, Mrs. Charles H. Gillespie, Leda Givernaud, Mrs. J. L. Gordon, Mrs. Robert Gregg, Mrs. Theodore Guerra, Mrs. John R. Gardner, Sarah B. Halsted, Mrs. Harry C. Hallenbeck, Mrs. William Hartley, Mrs. F. M. Hardenbrooke, Mrs. Albert W. Harris, Mrs. G. M. Hartmann, Mrs. Robert T. Haskins, Miss Herbert, Mrs. Leonard H. Hill, Mrs. Robert J. Hoquet, Mrs. George Howes, Mrs. G. B. Howe, Mrs. L. Hermance, Mrs. J. B. Huff, Mrs. Calvin E. Hull, Mrs. Gustavus A. Humphreys, Mrs. Hugo Frederick Hoeffer, Mrs. Ernest D. Hamilton, Mrs. John Jacob Hopper, Edith Read Hunt, Lulu Harral, Mrs. S. W. Hassell, Miss M. L. Holohan, Mrs. Franklyn Hogeboom, Mrs. Joseph Healy, Mrs. D. P. Ingraham, Mrs. Lauron Ingels, Mrs. Samuel Jarvis, Mrs. A. M. Judson, Mrs. John A. Judge, Mrs. Gabriel H. de Janette, Mrs. Charles H. Jones, Mrs. William Churchill Jordan, Mrs. Richard Walter Jones, Jr., Mrs. Ralph Miles Kendall, Mrs. Lester Knapp, Mrs. B. F. Knowles, Mrs. H. Kraft, Mrs. John S. Kennedy, Mrs. Robins Allen Lau, Mrs. William Leeming, M. Elizabeth Lester, Mrs. James Taylor Lewis, Mrs. S. Dickinson Lewis, Mrs. Thomas Lewis, Mrs. Theodore M. Leonard, Mrs. Edward De Lima, Mrs. William Lindsay, Grace Parker Lyon, Mrs. Dore Lyon, Mrs. O. Bailey Libbey, Mrs. Jacob Litt, Mrs. George W. Laird, Mrs. Edward W. Lowe, Mrs. M. Washington Larendon, Mrs. Edson S. Lott, Mrs. George Perkins Lawton, Mrs. C. H. McAllister, Mrs. John McCarthy, Mrs. Noble McConnell, Mrs. James McCullagh, Mrs. John McCullough, Mrs. W. H. McDermott, Mrs. Anna Knox McIntyre, Mrs. Warren F. McKinlay, Mrs. M. P. McManigal, Mrs. W. B. McKicker, Mrs. S. D. Mackey, Mrs. P. E. D. Malcolm, Mrs. M. P. Mandel, Mrs. C. E. Martin, Mrs. E. Sawyer Merry, Mrs. C. L. Middleton, Mrs. John Mildeberger, Mrs. John Mitchell, Mrs. E. J. Moore, Mrs. Elizabeth Morse, Mrs. W. W. Mountjoy, Mrs. F. E. Moore, Mrs. James T. Mix, Eugenia Maurer, Mrs. Julian Meyer, Mrs. E. E. Mescham, Mrs. Eugene Munsell, Mrs. Charles Churchill Murphy, Mrs. F. J. Mattison, Marie Cross Newhaus, Mrs. Calvin H. Nealley, Mrs. John Darrell Nicol, Mrs. W. H. Newschafer, Mrs. W. H. Oakley, Baroness Von Orendorff, Mrs. Elias S. Osborn, Mrs. H. A. Ostrom, Mrs. Daniel A. O'Gorman, Mrs. A. M. Palmer, Miss Parker, Mrs. Frank Newell Patterson, Mrs. C. E. Peck, Mrs. J. A. Physioc, Mrs. Eugene Hoffman Porter, Mrs. George C. Pratt, Mrs. George A. Parker, Mrs. Nelson M. Pattison, Mrs. C. E. Peck, Mrs. Wendell C. Phillips, Mrs. John Reilly, Mrs. P. H. Reid, Mrs. Francis H.

Richards, Mrs. J. E. Rood, Mrs. C. A. Robinson, Mrs. A. J. Roth-
ermel, Mrs. Robert Hamilton Rucker, Mrs. Herman Russell, Mrs.
C. M. Rivers, Mrs. R. J. Rendall, Mrs. F. H. Revell, Miss Sweezy,
Mrs. Henry S. Sayres, Mrs. William T. Salter, Mrs. Herbert D.
Schenck, Flora S. Scott, Mrs. F. Merrill Seamans, Mrs. Frederick
F. Searing, Mrs. Elliott F. Shepard, Mrs. Thomas M. Sizer, Mrs.
S. Butler Smith, Mrs. R. C. Squires, Carrie F. Stockney, Mrs. Boni
Stowe, Mrs. L. Wesley Spear, Mrs. Richard A. Springs, Mrs.
Richard H. Searns, Miss F. J. Sweeny, Mrs. Richard L. Sweezy,
Mrs. M. G. Smith, Mrs. Otto Schaller, Miss Pearl B. Stone, Mrs.
Medad Stone, Mrs. L. G. Schroeder, Mrs. F. E. Sparrow, Mrs.
Charles F. Terhune, Mrs. J. F. Thomas, Mrs. D. M. Tillinghast,
Mrs. Louis Lorenzo Todd.

The remaining concerts of the club this season will be given Thursday, February 16, and Thursday, April 27.

The Francis Walker Studios.

THE Studio Salon, Francis Walker's club, had its December meeting Tuesday of last week with a program of "Modern Irish Song and Story" given by Julia Rudge, Robin Ellis and J. Christopher Marks. The principal feature of Mr. Ellis' part in the entertainment was a rendition of Jane Barlow's tragic poem, "The Mockers of the Dead." Mr. Ellis' fine voice and dramatic power were strong factors for success in reciting this wonderful dialect description of catastrophe and superstition. He also gave Father Prout's well known "Bells of Shandon" with a piano accompaniment effectively played by Mr. Marks, organist and musical director of the Church of the Heavenly Rest. Mr. Marks' accompaniments all through the evening were performances of skill and power, and in two of his songs sung by Madame Rudge his talent as a writer of graceful lyrics was evident. Madame Rudge was one of the many singers affected by the inclement weather and was manifestly out of voice, but she showed what an artist of fine schooling can do under adverse circumstances. Fortunately the five songs by Bruno Huhn, Villiers Stanford and Mr. Marks lay mostly in middle voice, where the singer's tones were full and firm, comparatively, untouched by the severe cold which hampered other parts of her compass.

The members and guests made up a brilliant company. Mr. Walker's special guest of honor was the Rev. Canon J. H. Knowles. After the program the hostess of the studios, Mrs. B. Eustace Simonson, received the company in the dining room and served refreshments. Mr. Walker's unique club will have, at its January session, a program called "Pictures and Stories in Music," and several fine artists will be heard.

This afternoon the first of a series of chamber music concerts managed by Francis Walker is given in his spacious studios, the well known baritone and teacher himself being the vocalist of the occasion and singing two Beethoven songs, "In Questa Tomba" and "Creation's Hymn." Eugene Bernstein and Modest Altschuler will play the Beethoven sonata in A major, and will have the aid of Alexander Saslavsky in the trio No. 1, E flat major.

A Recital for the Profession.

THE first recital for a number of years that Adele Ausder Ohe has given in New York, will be under the auspices of the International Society of Piano Teachers and Players in Association Hall, 218 West Twenty-fourth street, Friday, December 30, at 2 p. m. The program will be:

Fugue, D major.....Bach
Song Without Words, F major, op. 85.....Mendelssohn
Spinning Song.....Mendelssohn
Waltz.....Brahms
Variations, E flat, op. 35.....Beethoven
Eine Sage, A Legend.....Adele Aus der Ohe
Etude.....Adele Aus der Ohe
Nocturne.....G. Sgambati
Spinning Song, The Flying Dutchman.....Wagner-Liszt
Closing Scene, Tristan and Isolde.....Wagner-Liszt

This meeting of the International Society is an opportunity for music lovers and teachers to hear the leading artists to best advantage, as this hall is specially adapted for piano recitals on account of its acoustic properties and size.

The address by the president of the International Society, Dr. E. F. Bartholomew, of Augustana College, will be delivered on Friday evening, and the subject will be "Some Steps Toward a Rational Musical Pedagogy."

M. SHOTWELL-PIPER

Soprano Soloist with Theodore Thomas Orchestra Tour. Soprano Soloist with Washington Orchestra Tour.

Direction: LOUDON G. CHARLTON

M. RUBY CUTTER

M. E. CONCERT.
ORATORIO.
FESTIVALS.

SAVAGE

Address HENRY WOLFSOHN, New York.

Soprano.

WALTER DAMROSCH.

PRIMA DONNA { CAMBANARI.

WASHINGTON.

WASHINGTON, D. C., December 14, 1904.

PEOPLE standing three deep in all the galleries, upon the ground floor, and even sitting upon the step under the orchestra lights of the theatre, in addition to a house packed to its fire limit, is the record of the audience at the Ysaye-Rogers concert yesterday. The great violin artist seemed at his best and played with rare fervor and authority. The appreciation of the people was all that the artist could hope for or wish. Nothing happened to mar the occasion. Mrs. Roosevelt from her box joined heartily in the applause and seemed specially pleased with the admirable vocal work of Mr. Rogers, who has established himself a favorite at the White House. M. Jules de Befve and Bruno Huhn were capable sustainers of the artistic effects of this, one of the finest concerts ever given in Washington by soloists. Miss Cryder, manager of the affair, is being congratulated on every hand.

Josef Hofmann may well be proud of his reception in Washington, D. C. A good house of the most critical people here became stirred to real enthusiasm such as is rarely caused by a performer. The young man was insistently recalled, responding twice. Nothing but the highest praise is being spoken of him in musical circles today. His thoughtfulness, conviction, exquisite clearness in conveying his conviction to the public, his unusual and most delightful singing quality of tone, the ease of his performance in all types of difficulty, his subjection of both piano and performance to idea, his quiet reserved, almost timid, manner, his youth, all are subjects of comment. These are all united to wishes to hear him again. There were seven minor compositions on his program. The Scarlatti capriccio in E major at the very outset set the audience into the best listening attitude. The Waldstein sonata was enthusiastically applauded. Leschetizky's A flat caprice, a concert etude by the player's bosom friend, Constantin Sternberg, and a wood scene made by himself, were each strongly marked by the approval of the hearers. His Chopin is much praised by the press, who all play Chopin differently, but correctly, of course. The Liszt "Tannhäuser" showed prodigious virtuosity and a power to bring the idea in sight and keep it there.

Mr. de Koven gave the second of his educational series of lectures to a largely increased audience. Evidently people had been talking together. By general request he was obliged to give the first lecture a second time for the sake of those who "did not know it was going to be so good." The board of education, private schools, colleges, music teachers, society people who have not studied music, music lovers who really enjoy all progress movement, all had united influence with friends and brought all they could to the theatre. The number of young people present was delightful to see. The evolution of the symphony as the highest type of musical composition, its present, past and future, are the subjects of this course. The illustration of the various points by orchestra is a rare privilege for listeners and the whole is something that has never before been done. The lecture was preceded by a practical instruction on instrumentation, the presenting each orchestral instrument by sight, and by a passage from known composition. Around the symphony makers will be grouped the contemporaries whose work and influence have wrought the symphony up to its present high plane. One great beauty of this course is the easy conversational

style of Mr. De Koven, and the fact that he speaks our actual language in his own actual tones. This is as rare as it is agreeable. There will be six of these lectures, all hinging together, and no one of which anyone desirous of musical light should miss.

Miss von Unschuld has been absent from Washington upon a concert tour. She has several engagements for the season and gains rapidly and solidly with each hearing. Her next lecture takes place on the 15th, the next concert treating church music on the 22d. The next College of Music faculty concert will be on January 6. The High School course of choral work under Mr. Wrightson is doing excellent work. A concert will be given in January. Miss von Unschuld, Genevra Johnstone-Bishop, Dr. B. Merrill Hopkinson, of Baltimore, with Miss Arley Mott, accompanist, will give a concert under the auspices of the Lake Erie College Alumnae.

Last year great regret was expressed after the departure of the Savage Opera Company that arrangements could not be made here whereby that feature of musical work could remain for a longer period. People were turned away from every performance and keen interest was manifested. The same feeling is manifest this season in talking about the opera. Washington is famishing for operatic music, especially such as Mr. Savage gives in a language that makes it intelligent to the audience. Expectation is keyed up to highest pitch in regard to "Parsifal" by the reports from Baltimore. Everyone here wants to see it, but the ordinary grand opera, with the excellent operas and artists billed, is greatly in demand.

Otto Dorney Simon, of Washington, must be recognized as one of the leaders of the good and true united with the attractive in music work. He has been identified for many years with female choral work, and the education of young people in this line. He has this season organized a male octet, which is now rehearsing. The active membership includes members of the best choirs of the city, serious musicians of experience and sympathy for the best progress. Much may be expected from this combination under the leadership of Mr. Simon. The Gareissen Ladies' Quartet is another elite combination made this season; and yet another is that formed by J. H. Wiley, and of which the members are Mr. Wiley, Edw. Myers, Mrs. Dyer-Knight and Clara Drew. All these are preparing interesting work to be heard when ready. Washington is, indeed, growing apace.

Anita Rio is one of the attractions looked for on Christmas night, when the Choral Society under Josef Kaspar gives "The Messiah." Madame Rio was greatly admired when last here. She is one of the most attractive and popular singers before the American public, and adds to her other qualifications the necessary one of singing without her notes. Nicholas Douty, of Philadelphia, will likewise sing at that time. By the way, Miss Hitchcock, daughter of the Secretary, is studying with Douty in Philadelphia. Miss Sadie Julia Gompers goes to New York to study with Paul Savage. Mary Kimball, the piano teacher here, has daughters of the President, a commissioner of the District and the chief of police in her class, which gives a recital here on Saturday.

Francesca Kaspar has arrived in Washington. This gifted young lady, daughter of the popular director, has passed three years in Paris with the best vocal teachers. This, added to the excellent fundamental education possessed before going, fits her now to take her place among the leaders of Washington music. She will be heard here before long under interesting circumstances. Johannes

Miersch is doing much for violin work in the capital. Head of that department in the university, he is a member of the University String Quartet, which is heard frequently, and on last Friday gave a recital at the Friday Morning Club, which extended the acquaintance of this rare musical master, and gave much pleasure and instruction. Violin is too little in evidence in Washington. Mr. Miersch is just the one to bring it to the front.

At a recital given this week at the Miller-Virgil piano school, Miss Miller gave a talk upon "The Value of Technique to the Student." Instead of the uniform piece playing of recitals, this interesting school gave illustrations of the value of the Clavier technic in its various departments. Nothing could have been more interesting or more helpful to the Virgil Clavier cause than this exhibition. It is to be congratulated upon having Miss Miller, efficient, original, enthusiastic and most charming, as its head.

Rudolph Aronson has composed a spirited two-step march waltz and dedicated it to President Roosevelt. It was played at the big Roosevelt banquet at St. Louis, and will be heard again here at the inaugural played by the Washington Marine Band.

Katie Wilson presented a talented and well trained pupil, Eleanor Burges, to the public this week at the Washington Club. Miss Wilson's vocal department at the College of Music is one of the most successful of the school. Marie Luise Heinrich played solos and accompanied at the second annual grand concert of the Hamline M. E. Church. Elsie Bischoff scored a new triumph at the first Bischoff concert, at which Mr. Eddy played, by her singing of the "Pearl of Brazil" and a group of songs by Mr. Gericke, of Boston. Clara Drew, the Boston contralto and vocal teacher at the University of Music here, sang Beethoven songs at a recent concert with great purity and beauty of voice, and a distinction which characterizes the style of this singer.

The pianist Florida had a great welcome at the Italian Embassy in Washington. It was one of the most flattering receptions by one of the most delightful of companies that could have been brought together. His playing was enthusiastically applauded.

Jeannette Durno-Collins, the accomplished Chicago soloist, who is to appear in Washington with the Symphony Orchestra on February 12 and 13, has a remarkable proud record, and press approval extensive as it is approving. Her playing is looked forward to with much interest.

Mr. de Koven directed his orchestra at a musicale given here this week by Mr. and Mrs. John R. McLean, and at which a New Orleans singer, John Armand, sang. Miss Roosevelt and members of several embassies were present.

Oscar M. White, Maude Wolcott, Eva B. Groomes, Geo. P. Tucker, Wm. Braxton, F. S. Cartwright, Emile Christiani, John Tiranor, Lawrence B. Elbert are other musicians of Washington of whom more should be heard.

FANNIE EDGAR THOMAS.

THOUGHTS FROM A VALUABLE TEACHER.

[WASHINGTON CORRESPONDENCE.]

EDW. HEIMENDAHL, a vocal teacher and choral director of Baltimore, who gives two days of the week to classes in Washington, is one of the most advanced, intelligent and brainy, as well as one of the most musicianly of vocal teachers of today. The following few remarks, remembered from a chance conversation with one

WASHINGTON ADVERTISEMENTS.

W. EDWARD HEIMENDAHL
Vocal Culture.

WASHINGTON, D. C.: 1401 H Street N. W.
BALTIMORE, MD.: 2119 Maryland Avenue.

Miss E. Killingsworth Brown,
CONCERT and ORATORIO SINGER,
PUPIL OF
FRANCIS FISCHER POWERS,
MME. ETTA EDWARDS,
OSCAR SAENGER.

Contralto—from low D. Big Repertoire.

Address: 1924 Baltimore Street N. W.,
WASHINGTON, D. C.

MRS.

SUSANNE OLDBERG

TEACHER OF SINGING,

1327 P Street N. W.,

WASHINGTON, D. C.

Care of SANDERS & STAYMAN.

Otto Torney Simon

THE ART OF SINGING.

(LONDON, PARIS, MILAN.)

Special Courses in Normal Instruction.
STUDIO 1720 P St., N. W., WASHINGTON, D. C.

MME. POSTELL EVEREST

Vocal Development.

DEEP BREATHING, CARRYING POWER, THROAT HEALTH.
ORGANI METHOD—(Royal Dresden Conservatory)

1721 U St., N. W., WASHINGTON, D. C.

MRS.

**SALLIE
BRADLEY
McDUFFIE.**

Tone Production.
Art of Singing.

Residential Studio, THE CAIRO, 16th
and Q Sts.; Downtown Studio, 1829 F
St., N. W., Washington, D. C.

Miss MARY A. CRYDER,

VOCAL TEACHER.

Italian Method.

1924 N Street N. W.,

WASHINGTON, D. C.

HOLY CROSS ACADEMY,

WASHINGTON, D. C.

Regular Academic Course for Young Ladies.

INSTRUMENTAL AND VOCAL MUSIC,
MUSIC LITERATURE, PUBLIC PER-
FORMANCE.

Apply to SISTERS OF THE HOLY CROSS,
1312 Massachusetts Av., N. W., Washington, D. C.

who has result, success and wide reputation in the highest musical circles to sustain their source, certainly merit the close attention and still closer reflection of all persons engaged in music work in any department:

"Mind is the source and cause of all vocal production," Mr. Heimendahl remarks in his serious, reflective way. "The things we think causes are really effects, and those things which we are in the habit of relegating to the realm of effect are in reality ruling and reigning cause."

"The great trouble," he continues, "is that mental suggestion is sadly interfered with by physical habit, or, worse yet, by continual consideration of physical things. Vocal training deals with the setting aside or the ignoring of these hindrances, not with their training and cultivation as generally supposed. Non-resistance of the physical is the desideratum of the vocal teacher, or at least should be so. Passivity, non-hindrance, &c., result in the 'flexibility, repose, elasticity and possibility,' so much sought after by vocalists. That indeed is the condition upon which one may build, and until it is accomplished nothing valuable may be hoped for. It seems difficult to think of or to attempt, but there is no course so encouraging when properly approached, or one in which the co-operation and response of the pupil may be so wholly and so heartily enlisted."

"Keep the mind of the pupil upon the invisible perfections most desirable to attain, not upon the physical means supposed to produce them, and these perfections assert themselves and appear in vocal performance, sure as passing of night is followed by day. The physical responds to and reflects mental image. The stronger the higher, the more pure and lofty, as well as the more distinct, this image of the mind (the ideal), the stronger, the more distinct and the higher must be the reflection, as in the case of the looking glass. The pupil who is thinking of 'table' cannot have the mind at the same time upon 'chair.' It is the province of the wise teacher to suggest the necessary subject for the mind. A pupil cannot see ahead. He invariably sees backward. The vocal teacher must induce the mind to see the light ahead, and then to follow after it. If thought closes, the cords tighten and the breath strangles. Mental harmony and adjustment is vocal training. All perfect work is but an adjustment of conditions. This is the secret of instruction."

"But there must be judgment, experience, high ideal, sympathy and knowledge, as well as theory, for the carrying out of a work so based. It is a difficult work, a delicate one, a most delightful one—one of great responsibility, and one which to me is sacred."

CLARENCE EDDY IN WASHINGTON.

[WASHINGTON CORRESPONDENCE.]

CLARENCE EDDY was the chief attraction this week at the Bischoff concert, always a great attraction in itself. It was the first of the season, and the organist was assisted by Elsie Bond Bischoff, the soprano. The following was the program: Concert overture in E flat, William Faulkes; andantino in D flat, Charles A. Chauvet; gavotte in F, Padre Martini (arrangement by Alex. Guilmant); fugue in D major, J. S. Bach; aria, "La Perle du Bresil," David; "Sonata Pathétique," Ralph A. Baldwin; allegro con brio, adagio, recitativo, allegro assai (dedicated to Clarence Eddy); "Legende" (new), Frank Seymour Hastings; "Fanfare d'Orgue" (new), Harry Rowe Shelley; "Spring Song" (new), Alfred Hollins; "Grand Chœur Dialogue," Eugene Gigout; songs, "Frage," "Die Heile Sonne Leuchtet," "Ich Liebe Was Fein Ist," "Wach Auf, du Schöne Traumerin," Wilhelm Gericke; march in A major (new), Aloys Blaussmann.

Mr. Eddy felt in excellent mood and played with more than usual power and attractiveness. He was applauded and recalled, as usual. The versatility, imagination, conscientiousness and technical skill of this highly esteemed artist were all well tested in the work done, and the audience evidently felt this. A house as full as it could be, no doubt, added to the brilliance of this concert, to which Mrs. Bischoff and her gifted husband contributed largely.

Mr. Eddy left a good impression with Washingtonians last season when passing through here. Since then he has been having a series of successes all over the States. Recently in Frederick and in Lebanon the people were most

enthusiastic. He goes next to New York to play before the Organists' Guild, one of the most serious and critical organ bodies in the country. Four concerts were recently given by Mr. Eddy in North Dakota and two in Winnipeg. He was also heard in Michigan and Canada. He will now be engaged in a Southern tour, including New Orleans, on January 17-19, and will later visit the Pacific Coast. Clarence Eddy is an artist who is constantly adding to his repertory as well as to achievement. This is now enriched by all that is new and valuable in organ literature. He believes in the possibilities of the organ outside of church use. Many composers have dedicated music to him. The organist is now deeply interested in the introduction into the United States of the Mustel organ, an instrument of artistic qualities, frequently referred to in these columns. In concerts in which Mr. Eddy united piano playing with this remarkable instrument, the result has always been electrical. He commends the Frenchman Alphonse Mustel to the courtesy of all his friends.

Jeanne Nuola as Gondollera.

[WASHINGTON CORRESPONDENCE.]

AT the recent performance in the White House, Washington, D. C., Jeanne Nuola was the unique vocal star of the charming combination known as "Le Cantori Napolitani," which was invited to the Executive Mansion by the President and Mrs. Roosevelt.

Nuola is a strong, well trained, dramatic artist, gifted with a remarkably fine dramatic soprano voice and a Latin imagination. She has been trained in France and Italy and has sung in all the large centres, where she was friend and favorite of élite circles. The Infanta Eulalie was specially partial to this artist. Nuola, who is strikingly beautiful in the Italian costume, was warmly congratulated by Mr. and Mrs. Roosevelt and their friends and guests. Miss Cryder is fortunate in being able to secure an artist of this style and calibre for her Neapolitan musical scenes.

Marie Fedor's Success as an Actress.

MARIE FEDOR, formerly well known in musical circles, now is winning much favorable mention as a member of Mrs. Fisk's stock company at the Manhattan Theatre. Miss Fedor is a Radcliffe College girl who is well known in society circles in Boston and Paris. Miss Fedor made her debut recently in Mrs. Fiske's latest success, "Leah Kleschna," which metropolitan critics are unanimous in praising. Miss Fedor plays the role of Frieda, an Austrian peasant girl, who is in love with Anton, a much sought after native, who has very up to date ideas concerning the marriage value of a good looking young man. Miss Fedor plays the role artistically and effectively, evidencing the possession of unusual powers of expression. Her peasant makeup has also contributed to her success, as well it might, for before appearing in her role she had the benefit of the advice of a prominent artist who has won recognition as a painter of European pastoral scenes.

Miss Fedor believes in rigid preparation for the stage, and before appearing with Mrs. Fiske studied diligently both in this country and in Paris. Her mother was a Frenchwoman and Miss Fedor received her early education in a convent in one of the suburbs of the French capital. Through her association with Mrs. Fiske Miss Fedor is receiving experience which should prepare her for an exceptionally successful career. Mrs. Fiske stands at the head of her profession in America today and conducts her Manhattan company on the highest of planes and of principles.

Handel's "Messiah" at the Old First Church.

WILLIAM C. CARL has arranged an elaborate program for the festival of Christmas, to be held Sunday, December 25, in the Old First Presbyterian Church, Fifth avenue and Twelfth street. In addition to the vocal selections, Mr. Carl will play an organ recital of Christmas Noels at 4 o'clock in the afternoon. Following is the order of both services:

11 A. M.

Carol—
Hail, All Hail the Glorious Morn.....Ancient

Organ—
Christmas Offertorium.....Jacques Lemmens
Chorus of Shepherds.
Gloria in Excelsis Deo.
Pastorale.

Carols—
Joseph, Lieber Joseph Mein (1879).....Calvinus
Hodie Christus Natus est (1619).....Sweetnick
The Angels and the Shepherds.....Ancient
Lo! How a Rose.....Praetorius
We Three Kings of Orient Are.....Ancient
Silent Night, Holy Night.....Ancient
The First Nowell.....Ancient
When Christ Was Born.....Ancient
To Us Is Born Immanuel.....Praetorius

Organ—
Noel Ecosais.....Alexandre Guilmant
4 P. M.

Organ recital—
Noel Polonais.....Guilmant
Noel Languedocien.....Guilmant
Noel Puer Nobis Nascitur.....Guilmant
Noel Espagnole.....Guilmant
Christmas Fantasy.....Louis Ratty
Gloria in Excelsis.....Max Reger
4:30 P. M.

The Oratorio of the Messiah.....G. F. Handel
(With an augmented choir.)

Under the direction of Wm. C. Carl, organist and choirmaster.
Soloists—Ellen Fletcher Caples, soprano; Bessie Bonall, contralto; Edward W. Gray, tenor; Edwin Wilson, baritone.

Choir of sixteen solo voices, augmented for the oratorio at the afternoon service.

Vernon Clair Bennett, assistant organist.

Many Dates for Edward Strong.

EDWARD STRONG has been in the Middle West singing in five concerts, in the "Creation," "Persian Garden" and "The Messiah," in Northfield, Minn.; Faribault, Minn.; Sioux Falls, S. Dak., of which three were performances of "The Messiah." He has six more engagements to sing "The Messiah," namely, Troy, Tarrytown, N. Y.; Worcester, Mass. (his third consecutive engagement with the same society), and elsewhere. At Aurora, Ill., he sang December 6 in "The Swan and the Skylark" and Von Weber's "Jubilee" cantata. The following is from a leading paper:

Edward Strong appeared for the first time last evening in concert work here. The selections on last evening's program gave splendid opportunity for the tenor, and his rendition of the parts surely did them justice. Mr. Strong will certainly be welcomed in the West as a truly great singer.—The Aurora (Ill.) News, December 7, 1904.

Demands for Margaret Keyes.

MARGARET KEYES, the contralto, sings December 21 in "The Messiah," in Troy, and on Christmas Day at Ascension Protestant Episcopal Church, Fifth avenue, where she was specially engaged for several of the musical services. She will sing soon in Rochester and Syracuse, and is solo alto at Temple Beth-El. She was also wanted for "The Messiah" in Orange December 21, but the Troy engagement prevented.



MARIE VON UNSCHULD

Court Pianist of the Queen of Roumania, and President of the University of Music and Dramatic Art, Washington, D. C.

Author of the "HAND OF THE PIANIST."

Season 1904-5.

Limited Tour. Apply for dates to MR. H. P. COLE, University of Music, WASHINGTON, D. C.

SOUTHERN TOUR DECEMBER 4-22, AND OTHER DATES ALREADY BOOKED.

MURIEL FOSTER

TOUR,
JAN. and FEB.
1905.

JAN. 3, Portland, Me.
" 6, Boston.
" 7, Boston.
" 10, Baltimore.
" 11, Philadelphia.
" 12, New York.
" 13, Brooklyn.

JAN. 16, Indianapolis.
" 20, Chicago.
" 21, Chicago.
" 23, Minneapolis.
" 24, St. Paul.
" 27, Kansas City.
" 29, Chicago.

JAN. 30, Evanston.
" 31, Evanston.
FEB. 1, Toledo.
" 3, Pittsburgh.
" 4, Pittsburgh.
" 6, St. Louis.
" 8, Louisville.

FEB. 10, Cincinnati.
" 11, Cincinnati.
" 14, Ann Arbor.
" 16, Cleveland.
" 18, Toronto.
" 21, Milwaukee.
" 23, Chicago.

Sole Direction: N. VERT, 9 East 17th Street, NEW YORK.

Miss MARY A. CRYDER

MUSICAL MANAGEMENT.

Home and foreign artists. None but really artistic talent engaged.
Sole Manager for "LE CANTORI NAPOLITANE."

1924 N Street, WASHINGTON, D. C.

Miss KATIE V. WILSON

TEACHER OF SINGING. Pupil of Wm. Shakespeare, London.

Mr. Thomas Evans Greene

TENOR, of New York. CONCERT, ORATORIO, RECITAL.

All communications regarding Dates and Terms to be addressed to
MISS WILSON—Studio: Washington College of Music,
1218-1220 F Street, Washington, D. C.

PRAISE FOR BISPHAM.

IN spite of the enormous amount and variety of the work he has done this season, Mr. Bispham has kept in the best of form, and come through triumphantly in all that he has undertaken.

In that most artistic project, the presentation of "A Cycle of the Great Song Cycles," Mr. Bispham maintained and even raised the lofty standard which he has heretofore set for himself, and in bringing to a hearing these wonderful creations of the greatest masters of lyric music, some of which have seldom or never been given in their entirety, he accomplished a noble service, and one which received enthusiastic support from the musical public, and also from the press, as is shown by the following excerpts:

Mr. Bispham was in superb voice and sang the Beethoven cycle with that artistic breadth and finished style that left little to be desired as to the interpretation. He was also fully adequate in the "Poet's Love."—Boston Post.

Mr. Bispham was in noble voice and his singing aroused much enthusiasm. * * * His voice was as beautiful as we have ever heard it; one cannot refrain from mentioning "Ich Grolle Nicht," a glorious song, gloriously sung.—Boston Times.

Mr. Bispham was in excellent condition, his voice has been refreshed by rest, and its tones yesterday were clear and steady. He sang with judgment * * * and understanding.—New York Sun.

Those who uphold a serious musical standard * * * ought to feel drawn a bit toward David Bispham for planning the series of song cycles which he began yesterday afternoon at Mendelssohn Hall. Sensationalism is foreign by nature to such entertainments, so long as they remain in the province of good art, and so is faddism, unless it be attached to the personality of the singer. When an artist, therefore, like Mr. Bispham, who has won a warm place in the popular heart, utilizes his popularity to inculcate and encourage a love for the best things in art, instead of trying to increase his popularity by getting down to the taste of the multitude, he increases the respect in which refined amateurs hold him. He did that * * * when he sang Beethoven's "An die Ferne Geliebte" and Schumann's "Dichterliebe."—New York Tribune.

His (Mr. Bispham's) Beethoven performances rang true with the proper spirit.—New York Mail.

His singing of Beethoven's love songs had tenderness, sentiment and a nice feeling for the emotional moods to which the music gives expression as beautiful as it is subtle. Mr. Bispham * * * had possessed himself of the spirit of the music and his singing was * * * a satisfactory performance.—New York Times.

Mr. Bispham must be thanked for his artistic courage and sincerity * * * in the revival of the song cycle. Not many song reciters have the courage to undertake the task of bringing before a careless and amusement loving public such programs as he has offered.—New York Sun.

He was at his very best, singing intelligently, with warmth and tenderness, and by his manifest sincerity making a genuine dramatic effect. * * *

He sang in fine voice, with a total absence of mannerism.—Boston Transcript.

Mr. Bispham was in excellent vocal condition, and his interpretation was always thoughtfully planned and interesting.—Boston Herald.

Mr. Bispham sings these pretty things (Schubert's "Müllerlieder") ardently, intelligently and with a clear perception of their lights and shades.—Boston Journal.

David Bispham, who brought forward this cycle ("Müllerlieder") at his second recital, deserves honor and praise for the beauty of his purpose. Indeed, he must be lauded for the whole plan of his series of four recitals, for they are of serious import and include cycles representing all that is loftiest in German song.—New York Sun.

New York has had few opportunities to hear "Die Schöne Müllerin" sung as delightfully as Mr. Bispham sang it.—New York Evening Sun.

Mr. Bispham's voice was in the best condition, and he sang with the skill, sincerity and warmth that are so satisfying to those who understand the deep significance of these great compositions. In the various moods required of the artist Mr. Bispham showed himself a true interpreter, yielding to poets and composers that reverence which is their due.—Buffalo Courier.

The sympathetic quality of his powerful voice, his perfect phrasing, the vigor with which he threw himself into his part were eminently characteristic. His song recitals seem to fix a definite,

certainly a very high, musical standard, which lovers of good music are under obligation to encourage.—New York Evening Telegram.

It was a rare treat to hear Schubert's songs so delightfully interpreted, and the audience expressed its delight in the most unmistakable manner.—New York Evening Post.

His performance of "Die Schöne Müllerin" was especially noteworthy from the fine characterization given to individual songs.—New York Revue.

Mr. Bispham was in beautiful voice, (the latter) astonishing anew by its great volume and thrilling quality.—Boston Times.

The songs went well, showing not only careful study but the sincere sympathy of the singer with his material.—Boston Times.

Mr. Bispham was in fine voice and the cycle was most adequately presented.—Boston Post.

Mr. Bispham's interpretation (of "Die Winterreise") was in keeping with his superior musical intelligence. For one whose best years have been given to the opera, where theatric elements shield the singer, his effects without dramatic support are remarkable. Making most sympathetic response to large moods, he sometimes shades very delicately.—Boston Advertiser.

Mr. Bispham interpreted the songs with dramatic intelligence and force, and in purely lyrical moments his voice was fully under control.—Boston Herald.

Mr. Bispham sang, as usual, with the utmost devotion to his self imposed and beautiful task. He was made to feel that his hearers were at one with him in his appreciation of Schubert's marvelous music.—New York Tribune.

David Bispham's speech on songs in cycles and songs out of them, with which he prefaced his matinee of the Schubert-Müller "Winter Journey," deserved the attention of singers and listeners alike. As no figure from a painting, he declared, gives an idea of the composite whole, so no one song does what a number of related songs can, by the light and shade of juxtaposition and contrast.—New York Evening Sun.

His singing of the little drama in lyric form ("Die Winterreise") was one of the most artistic achievements which he has placed before this public. His voice was in excellent condition and responded to his demands upon it. He enunciated the text generally with great clearness, and with close attention to its significance. His phrasing was intelligent and his declamation at all times well conceived and charged with sincerity. It was, on the whole, an afternoon of great interest to lovers of the lied and worshippers at the shrine of the noblest genius in the history of song.—New York Sun.

Californians Admire Misick.

GRACE WHISTLER MISICK, the contralto on the tour with Ovide Musin, continues to receive highly favorable criticisms. This week the company is filling dates in British Columbia. Several California notices of the singer include:

Ovide Musin was well supported by the members of his company. Grace Whistler Misick sang an aria from "Samson and Delilah" in a manner that left little to be desired. Madame Misick has a contralto voice of big range and unusual sweetness. She sings with good dramatic feeling and her stage presence is charming. One of her encores, "The Rose in the Garden," was a dainty little song that won a third recall.—The Los Angeles Herald, December 7, 1904.

Madame Misick has a beautiful contralto voice, a firm, clear tone that could well be copied by the vibrato school. Her songs were well chosen, the "Samson" aria was the best.—The Los Angeles Daily Times, December 7.

Grace Whistler Misick, a contralto with a wonderfully rich voice, was applauded into an unusual number of encores. Her stage presence and magnetism were charming.—The Los Angeles Herald, December 9, 1904.

Two More Blauvelt Criticisms.

MADAME BLAUVELT'S appearance at the Lamoureux concerts in Paris was reviewed by the Paris correspondent in THE MUSICAL COURIER of last week. Two more interesting criticisms read:

To conclude I will say how much to be appreciated is the fine voice of Lillian Blauvelt, a young American singer, whom we have not before had the pleasure of hearing in Paris. She sang with very remarkable art and style some Handel and some Mozart arias. Madame Blauvelt's success was very considerable.—Gabriel Fauré in the Paris Figaro, November 28, 1904.

Our Paris correspondent writes that the Lamoureux concert at the Nouveau Théâtre, which took place on Sunday under the direction of Chevillard, was made notable by the first performance of two new orchestra works and the first appearance before the Parisian public of a singer well known in England, Lillian Blauvelt. This artist's selections were the "Sweet Bird," from "Il Penseroso," and

an air from the "Nozze di Figaro." Madame Blauvelt's fresh and flexible voice evidently gave great pleasure, and she was freely applauded. Her technical skill was admirably displayed in Handel's air, with its elaborate flute obbligato. Altogether Madame Blauvelt's début in Paris must be pronounced a distinct success.—The London Morning Post, November 29, 1904.

RECENT WILEY CRITICISMS.

SOME recent criticisms of Clifford Wiley's singing include:

Just as well try to "paint the lily or gild refined gold" as to attempt to describe or criticize (using that word in the broad analysis) the concert of Friday evening. Words are inadequate to describe the soul lifting pleasure derived from listening to the grand melody that issued from the throat of that divinely gifted singer, Clifford Wiley. The program consisted of every style of music and every number of its kind a rare gem. Years ago a man heard a singer render a marvelously sweet melody and he wrote: "He cometh unto us with a voice which holdeth children from their play and old men from the chimney corner." That happened long ago, but now history often repeats itself. Such tells the story of Mr. Wiley's voice. Friday night it was glorious, as an appreciative audience rapturously testified. The variety of the program indicated exceeding versatility on the part of the singer, and though effusively endorsed he responded only twice. So pleasing were all it were difficult to say in which the great baritone most ably excelled, but the Torador Song (sung by request) captivated the audience. Mr. Wiley's enunciation is as clear as the spoken words, and the flexibility of his voice permits the higher notes to be taken with the same ease of the lower register. "King Charles," the first of his second group of songs, took his listeners by storm. It served to show to beautiful advantage the soft voice, and how marvelously soft and deep toned it was, and then the perfect breath control. The genial personality, his pleasing appearance, pronounce him not only a princely singer but a "prince of a good fellow." As rare as angels' visits are such concerts and the sympathy of it will long live in memory.—Rome (Ga.) Tribune, December 3.

Clifford Wiley, of New York, gave a song recital at Presbyterian College last evening. His voice is a rich baritone. He himself would do for the definition of a handsome man and his appearance on the stage created great enthusiasm. Mr. Wiley's singing completely captivated the crowd, and the applause between the fourth and last division was unbroken. "Lorna" was repeatedly encored. "The Dawn" also swept the crowd and was twice encored. When the program was finished the audience kept its seats and would not be comforted until he came back and repeated "Because."—Charlotte, N. C., paper, December 6, 1904.

The great star of the evening was Mr. Wiley, baritone, of New York.

This Chautauqua is an assured success artistically. If no one save Clifford Alexander Wiley were to each day appear it would be a brilliant success. Mr. Wiley is a great singer—a real artist. His fine platform appearance assures, his dash captures, his wonderful voice quickens and thrills. Like all great singers you can hear his words; like them, tells the story of a song through the passion of the singing voice. Mr. Wiley is a great hit. Encores were showered upon him till he could sing no more.—Lexington (Ky.) Democrat, Wednesday, June 29, 1904.

Clifford Wiley, of New York, the baritone soloist at Chautauqua for the musical program of this week, is attracting a great deal of attention and inspiring many compliments. His voice is artistic, clear and delightful and all of his selections tasteful. Personally, Mr. Wiley is a very attractive man and is well known by several Lexingtonians who have met him in the East.—In Personal Notes, Lexington Leader, Thursday, June 30.

Wiley, the great New York baritone, was introduced. He came forward in a storm of applause and sang "My Dreams," Tosti's greatest song of sentiment. For an encore he sang a catchy air, "I'll Be Your Sweetheart." On his next appearance he rendered "Love's Dilemma," and captivated his audience with his encore, "Winsome Winnie." Musical critics pronounce Mr. Wiley the greatest male soloist who ever appeared in Lexington.—Lexington Herald, Friday, July 1.

This paragraph is from a September number of the New York Mail and Express:

Members of the Sunday night concert audience at the Manhattan Beach Theatre are still talking of the success scored by Clifford Wiley, the baritone. His appearance was welcomed, and his performance was greeted with uncommon evidence of appreciation. Several encores were necessary to satisfy the audience's demand for more.

Corinne Welsh in St. John.

CORINNE WELSH, a contralto with a fine, deep voice, charmed the audience at her recent appearance in St. John, N. B. The appended tribute is from the Gazette of that city:

Heard for the first time in St. John Corinne Welsh made a most pleasing impression on her hearers. Her first notes were delivered with a clearness and sweetness which was captivating, and her selection, Verdi's "O Don Fatale," established her as one of the finest singers of the many which St. John people have had the pleasure of hearing. One of the great successes of the evening was the singing of this most gifted and talented lady.

Mrs. ROLLIE BORDEN-LOW, SOPRANO

Munich, Paris, London, Berlin.

EXPONENT OF JULIUS HEY, C. M. WIDOR and GEORG HENSCHL.

CONCERTS, RECITALS, ORATORIO.

Telephone: 4069 Columbus.

Address 205 West 56th Street, New York.

MME. ZEISLER IN BOSTON.

FANNIE BLOOMFIELD ZEISLER dominated the musical field in Boston during the last week in November. She played with the Boston Symphony and with the Willy Hess Quartet. The critics were nearly unanimous in their opinions of this remarkable artist. Some extracts read:

The program for the sixth Symphony rehearsal and concert had for a novelty Saint-Saëns' E flat major symphony, which was given for the first time here. Fanny Bloomfield Zeisler was the soloist, playing the Henselt F minor concerto for piano. Henselt's concerto is a showpiece of immensely difficult proportions, the composer having written it to suit his own abilities. He had unusually large hands and many of the chord passages, which he could finger readily, prove almost insurmountable obstacles to players whose stretches of fingers are of the average range. Madame Zeisler fulfilled the requirements in this direction admirably, playing the massive octave runs with a dexterity and sustained power that was really masculine, and showing a technique and finger strength very, very seldom displayed by women pianists.

In the lighter passages, such as the cantabile theme in the first movement, the melody in octaves and arpeggios in the earlier part of the second movement, and in the various graceful ornamentations of the finale there was a splendid display of tonal beauty in fingering, the passages being played with a skill, delicacy and clarity that showed Madame Zeisler's well known abilities to the greatest advantage. Very brilliant and very powerful were the bravura phrases of the first part, the octave chords and left hand arpeggios of the larghetto and the elaborate fortissimo runs of the allegro; yet such a vast amount of piano "thunder" with but few contras;—episodes arouse wonder more than it does a sustained interest, and an auditor is liable to be more impressed by the physical than by the artistic abilities of the performer, which, of course, is a disadvantage to the player. All in all, Madame Zeisler gave a wide and rather unusual exhibition of the pianistic art of a woman and her interpretation won her much applause and many recalls to the stage.—Boston Globe, November 27, 1904.

There wasn't a tiresome moment in the program of the second concert of the Boston Symphony Quartet last night in Jordan Hall.

Fannie Bloomfield Zeisler played the piano part for the Schumann quintet—two violins, viola, cello and piano—in E flat. The quintet is one of the most fiery, passionate of all Schumann's writings, and Madame Zeisler carried her extremely difficult part with a spirit that woke the audience into long and enthusiastic applause. The first movement especially went like a whirlwind of passion, and Prof. Willy Hess spared none in his conducting of the piece. The pianist showed a grasp of the instrument's capabilities, and at the same time a perfect understanding of her place in the ensemble, that made the playing of the quintet a treat long to be remembered by those present.

Nor did she lack the temperamental feeling for the "march" of the minor second movement. The brilliant scherzo and the allegro, with which the quintet concludes, were both played at a speed which threatened any performer less than absolute in security of command.—Boston Globe, November 27, 1904.

If the word "virile" can be applied to feminine playing, Madame Bloomfield Zeisler deserved it for the immense amount of force that she put into the Henselt concerto. The piano fairly dominated the orchestra. The wrist action and double octave work was simply astounding. The concerto itself has little to say to the auditor who has steeped himself in modern progressions; all the fortissimo effects in the world cannot make Henselt's ideas massive, and in his tender and more delicate touches he is left far behind by Chopin.

Madame Bloomfield Zeisler played with absolute mastery of every technical point, and if there was more of vehemence than of subtlety, more of technique than of poetry in the performance, we fancy that much of the fault must be charged against Henselt himself. The pianist was recalled four times, responding with alacrity to the public demand.—Boston Advertiser, November 28, 1904.

The pianist was Madame Bloomfield Zeisler, who appeared even to better advantage than in the Symphony concert of last Saturday. The Schumann quintet is the masterpiece among piano quintets; indeed one may doubt whether it is not the most perfect among all his compositions. Its funeral march is among the finest of dirges, the choral style of the strings against the figuration of the piano being an excellent instance of the blending of two opposite elements.

We admired Madame Bloomfield Zeisler more in this than in the superabundant vigor of the Henselt concerto, which she gave two days before. She played with much more breadth, but she had a broad and vigorous string quartet as a counterpoise, with the result that there was no lack of balance between the two opposite camps. In the episode of the funeral march the pianist hurried the strings a little, but the scherzo was superbly played. The sympathetic quality of the strings was most delightful, and altogether the

performance was a commendable and effective one. Madame Bloomfield Zeisler is more than a concert pianist; she is a very good chamber musician. Of the strings we can speak only in praise. It was a great performance of a great work.—Boston Advertiser, November 29, 1904.

Mrs. Zeisler did herself an injustice in electing to play once more Henselt's concerto, a work even more noted for its consummate technical difficulties than for its intrinsic musical beauties, although, to be sure, in its day it was held high. Now, however, it sounds hopelessly old fashioned, but, like black walnut furniture, it is not sufficiently decayed to have acquired the dignity or the fascination of an "antique." Much of it, furthermore, must have been vulgar even in the concerto's heyday of fame. It was superbly played by Mrs. Zeisler, who took the music precisely for what it was worth, not trying to make something out of nothing. In her performance there was wondrous beauty of tone, now strong and full, again sparkling coldly, sometimes as sweet and warm as Mr. De Pachmann's. Since there is no pianist at present before the public who can play a waltz with such entrancing rhythm as Mrs. Zeisler, one can pardon the common little waltz that appears in the third movement of the concerto; she did play it enchantingly. Throughout the work Mrs. Zeisler was at her best, rhythmical, brilliant, and glowing with temperament. Hers was playing of a sort too rarely heard, even from Mrs. Zeisler herself, much less from anyone else. At the end she was recalled four times.—R. R. G. in Boston Evening Transcript, November 28, 1904.

At the end came the Schumann quintet, with Mrs. Zeisler, who, by the magnificence of her playing, enhanced the beauties of Schumann's well worn composition, and succeeded in glossing over its many vulgarities. Better ensemble playing than that of Mrs. Zeisler's is seldom heard. Although the piano lid was partially open, her tone never overpowered that of the strings, but it was always vital. To listen to the effacement of Mrs. Zeisler when she had only to accompany was an object lesson to most pianists, and yet, despite her effacement, she always made her presence felt. And when she had something really to play her performance was beautiful in the extreme, both poetical and brilliant.—Boston Evening Transcript, November 29, 1904.

Mrs. Bloomfield Zeisler gave an exceedingly fine performance of a concerto that is for the most part antiquated. When she is at her best she has few rivals in the expression of passion. Some years ago an enthusiastic admirer hailed her as the Duse of the piano—or was she the Bernhardt of the piano? She outlived this praise. She is a heroic pianist, yet not such a reckless Amazon as Sophie Menter. The color of her passion glows, it is not that of the white heat which we associate with Miss Aus der Ohe. Mrs. Bloomfield Zeisler has warmth and strength and the nervousness of woman. To call her a virile player would be to misunderstand her, to fail in appreciation.

She chose Henselt's concerto, which has long been dear to her. She played it years ago in New York when she made her first appearance there after study in Europe. The concerto was famous in its day. It was considered in the '40's the superbly romantic. Nothing is so short lived as the modernity of romanticism. That which made Byron famous in his day and generation now makes him intolerable to many. The Byron that lives is the poet of "Beppo" and "Don Juan," the writer of the letters, not the creator of Lara, Manfred and the rest of the scowling band.

Mrs. Bloomfield Zeisler showed her musical intelligence and imagination by playing Henselt's music in the manner of its period. She did not attempt to modernize its spirit. Her beautiful tone, her brilliant technique, her song and dash, her control of the phrase and her cunning, preservation of the flowing line—all this display of rare talent almost persuaded one that Henselt's concerto still has vitality.—Philip Hale, in Boston Herald, November 27, 1904.

The Schumann quintet was admirably performed. Madame Bloomfield Zeisler's playing was all that could be desired, and at no time did she overpower the other players.—Boston Herald, November 29, 1904.

Madame Zeisler played the Henselt concerto with her old time brilliancy and technical proficiency. The slow movement, the gem of the entire work, was played in well high ideal manner, and was most enjoyable in every way. Madame Zeisler was loudly applauded for her superb performance, and several times recalled.—Boston Post, November 27, 1904.

Madame Zeisler proved her success as an ensemble artist, and the entire program was much enjoyed by a large and distinguished audience.—Boston Post, November 29, 1904.

Religious aspiration appeared in the Henselt concerto, and Madame Bloomfield Zeisler was warmly acclaimed for her delightful interpretation of it. With a technique that merits the warmest praise and with most sensitive and delicate feeling, she portrayed the alternating tenderness and depth of emotion in the work. Much of the

keen pleasure given by this selection was due to the intimate sympathy apparent between the orchestra and the soloist.—Boston American, November 27, 1904.

Fannie Bloomfield Zeisler, the assisting artist, played with taste and expression, showing a masterly technique. The hall was well filled and the audience was generous in applause.—Boston Journal, November 29, 1904.

O'MARA IN LEADING ROLES.

SOME interesting extracts are culled from the foreign papers about Joseph O'Mara, the English tenor, in operatic roles. The latest include:

Joseph O'Mara as Don José ("Carmen") came out with splendid force in the more passionate episodes. His voice was fresh and vigorous, but in perfect control.—The Newcastle Chronicle, November 1, 1904.

As Don José Joseph O'Mara was in splendid form and sustained the character throughout to the great admiration of the audience. The plaudits after his flower song in the second act were most cordial and prolonged, and those present would apparently have been delighted to have had it repeated, but it does not easily lend itself to an encore.—The Newcastle Daily Journal, November 1, 1904.

On the interpreter of the character of the Jew, Eleazar, in "La Juive," a heavy task is laid, but Joseph O'Mara was quite equal to it in every respect.—The Newcastle Chronicle, November 2, 1904.

As the "hateful heretic" Joseph O'Mara, who sang with great spirit and power, earned the largest shares of the evening's honors and was repeatedly recalled.—The Newcastle Journal, November 2, 1904.

As Alfred Germont, the passionate lover, Joseph O'Mara scored one of the triumphs of the week. He was in splendid voice and sang and acted with great fervor.—The Newcastle Journal, November 5, 1904.

As the lover, Alfred, Joseph O'Mara was excellent and sang with his customary freedom and finish.—The Newcastle Chronicle, November 5, 1904.

Song cycle "In a Persian Garden" in Liverpool.—There is nothing prettier in the book than the lyrics, "Ah! Moon of My Delight," for the tenor voice. It was sung with infinite taste and finish by Joseph O'Mara, and the recognition was so enthusiastic that he was compelled to repeat a section of it.—The Liverpool Courier, November 4, 1904.

The gem of the cycle, "Ah! Moon of My Delight," was sung with fine discrimination and vocal power by Joseph O'Mara, whose voice is full of sweetness and charm.—The Liverpool Echo, November 4, 1904.

There are not many tenors who make better lovers than Joseph O'Mara, and as Alfred Germont ("Traviata") he had ample scope for all his powers. His singing was a pleasure to listen to.—Eastern Morning News, November 8.

Joseph O'Mara, as the tenor hero, sang with all his customary fervor. He was acceptable with equal claim whether he had to charm with pure smooth lyricism or to declaim the strenuous music of the impassioned lover. The love duets occurring in the first and last acts were delivered with an earnestness which will be pleasantly remembered.—Hull Daily Mail, November 8.

A magnificent performance was that of Joseph O'Mara, cast as Eleazar the Jew, and he received an ovation for his singing of "To Thee, My Daughter." Mr. O'Mara in this rugged role proved his versatility, and one will carry for many a day the memory of his achievement in this opera.—Eastern Morning News, November 10.

We have no fear of being contradicted when we say that Joseph O'Mara has never in Hull done better work than he did last night, with the part of the ill used and vengeful Israelite (Eleazar in "The Jewess"). Two scenes stand out prominently in the memory in connection with Mr. O'Mara's performance—first the calm dignity of his singing at the Supper table of the Passover; second, the impassioned vehemence of his declamation to save the Jewess from the terrible death that then threatens her.—Hull Daily Mail, November 10.

Alfred Grünfeld, after an absence of many years, recently appeared in Warsaw at one of the Philharmonic concerts. He played Beethoven's G major concerto and received a great ovation.

"Gott segnet dich, du wunderbares Kind."—Joseph Joachim.

Mr. DANIEL FROHMAN
Announces a Tour of Thirty Concerts with
FRANZ VON

VECSEY

The Marvelous Young Artist of the Violin,
who has already appeared as follows:

13 Concerts in Berlin — A Season in London — A Tour in
Russia and the Continental Cities,

WILL APPEAR

January 10th (Evening), 17th (Evening), 21st (Matinee),
CARNEGIE HALL, New York.

Prices, \$1, \$1.50, \$2. Boxes, \$15.

Orders may now be sent to the Lyceum Theatre.

H. G. SNOW, Representative, Offices Daniel Frohman, Lyceum Theatre, New York,
WISSNER PIANO USED.



CARNEGIE HALL.

THREE FAREWELL CONCERTS.

Sunday, Monday, Tuesday,
DEC. 25, 26, 27.

SOUSA
AND HIS BAND.

ESTELLE LIEBLING, Soprano.

JESSIE STRAUSS, Violinist.

Sailing for England, December 28, for
FOURTH EUROPEAN TOUR.



SAN FRANCISCO.

SHEERMAN, CLAY & Co.'s,
SAN FRANCISCO, December 12, 1904.

ONE of the most interesting of recent musical functions was the concert given by Hother Wismer, violinist, on Thursday evening, in which he was assisted by Mrs. M. E. Blanchard, contralto, Walter Handel Thorley, pianist, and Fred Maurer, Jr., pianist. The program was unusual and thoroughly enjoyable all through, the artists being in good trim and the audience responsive and appreciative.

Mr. Wismer's playing is of a high order. He has a good, sympathetic tone and fine technic. In the Beethoven concerto particularly did his execution tell to advantage. This is well known among violinists as a work of prodigious demands, but Mr. Wismer met them easily, and there was nothing lacking in his interpretation. The first cadenza was given smoothly and cleanly, and its finish greeted with well merited applause. Mrs. Blanchard is always the artist to her finger tips, and her songs were given with a smoothness of finish, a perfect enunciation, and breadth of interpretation and phrase that were delightful. She is a charming vocalist and one of the few true lied singers. In encore to her three songs she gave a plaintive and really beautiful encore from Wismer's own pen, entitled "Nachtgesang." Mr. Thorley gave three piano numbers, and also accompanied the Beethoven concerto. His style is correct. Mr. Thorley is an Englishman who has a reputation as an organist, which accounts for much in his manner of playing on the piano. One of his numbers was an original composition, "Valse Fantaisie," which was both tuneful and brilliant and heartily encored. Fred Maurer, as always, left nothing to be desired in his accompanying.

Thursday evening, at Lyric Hall, an invitation recital was given by the pupils of H. B. Pasmore and Arthur Fickenscher. A very choice program was rendered.

A charming afternoon of song was given by the Century Club on Wednesday afternoon at Century Hall, the program being given by Mr. and Mrs. Arthur Fickenscher. Mrs. Fickenscher has a delightfully sweet soprano voice, which she uses as the medium for some very charming vocal expression, her program always being selected with so much aptness to the occasion. Her first number consisted of three songs from Shakespeare set to music by Heise—"Come Away, Death," "A Poor Soul Sat Sighing" and "It Was a Lover and His Lass." This was followed by three well known songs from Mr. Fickenscher's own pen—"Where Go the Boats," "The First Kiss" and "Moonlight"—all of which are set to German words, but were translated and sung in English by Mrs. Fickenscher, who sung them with an expression that won for them much applause and many expressions of pleasure. The last number consisted of four lovely little songs "from the child world"—"Black Eyed Susan" (Grant Schaefer), "Little Maid Margery" (Palmer), "The Dandelion" (Chadwick), "The Bogeyman" (Taubert). Mrs. Fickenscher has become rather identified with children's songs of a high class, as she gave several programs here at different times, consisting entirely of songs for little folk, which were very successful and received with enthusiasm. Mrs. Fickenscher was beautifully accompanied in her program by Mr. Fickenscher, neither performer using text or notes throughout. Tea was served in the reception room after the program and a social time enjoyed. The club is almost ready to begin upon the new clubhouse, a statement that was hailed with delight by the members. The old building is to be moved off and the present site on Sutter, between Polk street and Van Ness avenue, will be used for the new home, the building of which, it is expected, will begin early in the new year.

Joan Baldwin's concert at Steinway Hall on Tuesday night was well attended and was a thoroughly artistic success. Miss Baldwin is a pupil of Hugo Mansfeldt, from whom she has received splendid training, and she is possessed of everything that makes up the true artist. Added to an almost faultless technic, she has temperament in

abundance, guided by an unusual degree of musical intelligence and mentality. Her coloring is beautifully warm and her phrasing delightful. To Schumann she gives a romantic reading, to Chopin passion and to Liszt abandon. She was received with every mark of appreciation an audience can proffer.

Last Sunday at the regular musical half hour at the Berkeley University Albert I. Elkus gave in Hearst Hall a program of Grieg numbers before an appreciative audience.

The young pianist shows marked improvement over his work of a year ago, and has developed not alone a delightful finesse but an artistic understanding of his subject that promises much for his career. He was twice encored with a perfect storm of applause, gracefully responding and keeping the tone of his program by playing for encore an "Album Leaf" and "Norwegian Bridal Procession," both by Grieg. Many were present from Frisco and Oakland.

The recent death of David Loring, for twenty-five years the able and beloved director of the Loring Club, the fame of which has gone abroad as the oldest and most efficient club of male voices on the Coast, came as a shock to the musical community. Mr. Loring had been ill for some time with pneumonia, and, as he was somewhat advanced in years, failed to rally from what proved his last illness. He was universally esteemed, not alone in Frisco but in Berkeley, where he made his home, and in all of the suburban towns and Coast cities, where he was well known as a musician of standing and ability. The loss of so important a member of our musical community is already deeply felt and regretted.

The third of the Mansfeldt-Kopta chamber music concerts was given yesterday afternoon at Lyric Hall before the largest audience yet in attendance on these thoroughly artistic and enjoyable concerts. The instruments were all in perfect accord, and have become so accustomed to one another they present a perfect ensemble. The first number on the program was the beautiful Schumann string quartet, op. 41, No. 1, in four movements—introduction, andante espressivo, allegro, scherzo, presto, intermezzo, adagio, finale presto. This is one of the finest of the string quartet numbers ever given by this delightful combination. It is hard to say which movement was most pleasing. Schumann is so thoroughly satisfying, so entirely tuneful, and withal so scholarly, that he pleases in every phase of his tone picturing, and in this particular quartet was in one of his most charming moods. The second number, adagio from the op. 137 of Lachner, the "first time of hearing" for this charming movement, and the scherzo from Cherubini's quartet, No. 1—borrowing poetry from the Italian and vivacity from the French side of the Cherubini family tree—was encored to the echo, a truly entrancing bit of "melodie." The Arensky piano quintet, performed here for the first time, presented many technical difficulties, which the art of the performers made to appear very facile, not the least of which was the piano part, which was a perfect maze of technical witchery. An unusually good seating placed me where I could see every movement of this fine artist's clever fingers, in the separate tips of which appeared to be placed an individual and independent brain, so perfectly did each obey the master thought of its possessor, and right here it is not inapt to call attention to the mismanagement that so placed the strings and piano in this number as to entirely hide from view the principal artist in its performance, to the great disappointment of many who moved to the front to be enabled the better to see the piano part as it was performed. Mrs. Mansfeldt was heard, if not to be seen, and the result was something to be remembered with intense pleasure. The piano fairly laughed and rippled through the scherzo in a manner that found a sympathetic response in the audience, and the strings breathed their approval in sweetly humorous intonation. It is a fine thing this quintet for so young a composer as Arensky, and sets one to wondering what will be the result of ten or fifteen years of development. The Kopta-Mansfeldts are doing a truly missionary work in this heathen community, where chamber music is a mere sound of words to many, but they are bravely holding their own, and more, for the light begins

to break in on the uncultivated, and a few at least understand at last that this is education, and a real privilege is there in the hearing of this most perfect form of classic music, presented by such artists as these right here at home.

The MacNeil Club, of Sacramento, gave a fine concert in the Congregational Church at the capital last Thursday night, before a "large, fashionable and thoroughly appreciative audience," as the Sacramento Star reports it. Henry Holmes, of San Francisco, was the violin soloist, and that speaks for itself, as Mr. Holmes' art is too well known to need comment. Robert Lloyd, of Frisco, was the baritone soloist, other numbers being contributed by Shirley Louise White and Mrs. John Moynahan, the latter a well known Sacramento soprano. The chorus work of the thirty-two male voices in the club was spoken of as extraordinarily good. The accompanists were Miss Meta Breckenfeld at the piano and Edward S. Moore on the organ, the whole being under the direction of the Rev. C. L. Miel.

Paderewski arrived today from Australia, and gives his first concert at the Alhambra Theatre on Saturday afternoon, with full orchestral support. Seats are selling very fast, 200 being in line at an early hour this morning when the box office opened, the number being replenished as fast as the tickets were supplied. Contrary to a first announcement, W. L. Greenbaum is not managing Paderewski in these concerts. MRS. A. WEDMORE JONES.

AUS DER OHE IN ENSEMBLE.

BY far the most interesting feature of the concert given at Mendelssohn Hall on December 13 by the Kneisel Quartet was the appearance of Adele Aus der Ohe, who played the piano part in Schumann's lovely E flat quartet, and won an unequivocal success for herself and for the composition. She had gone to the trouble of memorizing the piano score, and it was evident that her knowledge of the music was not confined only to her own part. She indicated the "cues" and the tempi, kept her instrument subordinate where moderation was in place, dominated the ensemble masterfully where Schumann desired the prominence of the piano, and at all times blended her tone subtly and effectively with that of her partners. Several times there was a tendency on the part of the strings to "rush," particularly in the scherzo, but the admirable rhythmic and musical poise of Miss Aus der Ohe served to keep the proper proportions in time and balance. It was an admirable exhibition of musicianship, and one which raises Miss Aus der Ohe to a high artistic plane indeed among the few piano virtuosi who are accepted as masters in the rarer art of ensemble playing.

Another unconventional feature of the Kneisel concert was its playing of a new quartet by F. S. Converse, an American composer resident in Boston, where he assists Professor Paine at Harvard College. The Converse quartet is on the whole an interesting work, well made, admirably brief in form (it has only three movements) and equally terse in thematic statement and exposition. Mr. Converse at no time tries to force his muse, and the result is that his music has a spontaneous atmosphere which many composers of greater renown have not always managed to embody in their works. Mr. Converse did not try to improve on Beethoven, Schumann and Brahms, or even to equal them. He tried to be Converse, and in his music he is Converse, and therefore comparisons are out of place in this review. If the new quartet be taken for what it is—the free, unaffected and rather joyous utterance of a man who knows how to make music of the high class kind—it will never fail to give the same pleasure as it did last week, when the audience were unusually warm and quite sincere in their applause.

The second Kaim Symphony Concert, under Felix Weingartner, was devoted to French composers only. The program follows: Symphony No. 2, by d'Indy; violin concerto, by Dalcroze, played by Marteau; the first "Arlésienne" suite, by Bizet; and the "Trojan" march, by Berlioz.

CALIFORNIA ADVERTISEMENTS.

Von Meyerlnck School of Music

841 Fulton Street, San Francisco.

Under Direction of MME. ANNA VON MEYERLNCK

The largest and best equipped school on the Pacific Coast, offering all the advantages of Eastern and European Conservatories for a thorough musical education, under guidance of a carefully selected staff of prominent teachers.

PROSPECTUS UPON APPLICATION.

LOUIS H. EATON,

Concert Organist and Director.

Organist and Musical Director Trinity Episcopal Church.

VOICE CULTURE, REPERTOIRE, Etc.
RESIDENCE AND STUDIO:
1076 Broadway SAN FRANCISCO, CAL.

H. J. STEWART,

TEACHER OF SINGING.

Pianoforte, Organ, Harmony and Composition.
Address: 1185 Bush Street, San Francisco, Cal.

Mme. ETTA EDWARDS,

SINGING TEACHER

OF BOSTON,
will spend the season in
LOS ANGELES, CAL.

CARL SAWVELL,

SKILL OF SINGING.

Tone Placing. Choral Conductor.
1418 Post Street,
San Francisco, Cal.

THE VOICE

Art of Singing

Percy A. R. Dow

1311 Larkin St., San Francisco, Cal.
OAKLAND STUDIO: MARCOTTE TEMPLE.

To Thrill an Audience.

The way to do it, for Singer,
Player or Expressionist.

By Mary Fairweather.

Lecturer: Wagner, Masterlinck, D'Annunzio, Etc.
ONE DOLLAR BOOK.
Address: 1861 Larkin Street. SAN FRANCISCO.

PHILADELPHIA.

PHILADELPHIA, Pa., December 20, 1904.

At the Chaminade Club concert this evening the first part will be devoted to a miscellaneous program, and the second part will consist of Orlando Morgan's song cycle, "In Fairyland," sung by Lotta F. Garrison, soprano; Susanna E. Dercum, contralto; F. Charles Freemantel, tenor; Henry Hotz, bass, and Helen Pulaski, pianist.

Fraulein Adele Aus der Ohe, the celebrated pianist, will give a piano recital at Witherspoon Hall on Tuesday afternoon, January 24.

A concert was given last Wednesday evening by the orchestra and chorus of the Broad Street Conservatory of Music, under the direction of Gilbert R. Combs. The program included the first symphony of Beethoven, op. 21, the "Oberon" overture, the prize song from the "Meistersinger" and choruses from "The Messiah" and "The Creation." The soloist was Paul Volkmann, the well known tenor, who has just been added to the faculty.

The sacred cantata, "Cradle of Christ," by J. Frederick Bridge, was rendered for the first time in Philadelphia at Holy Trinity Memorial Chapel on Sunday evening last. The director was Henry S. Fry.

Ralph Kinder is arranging for his sixth annual series of free organ recitals at the Church of the Holy Trinity, to be given the four Saturday afternoons of January. At the January 7 concert Margaretha Fietz, contralto, and W. H. Pagdin, tenor, will assist. At the January 14 recital Belle Bump, soprano, and A. E. I. Jackson, bass, will assist; at the January 21 recital the soloist will be Morris H. Ware, baritone, and at the January 28 recital the full choir of Holy Trinity Church.

Mary Hallock, the pianist and lecturer, has been engaged by the University Extension Society to give a series of lectures at the Widener branch of the Free Library, on the subject, "The Beat in Physics, Music, Life and Philosophy," with music numbers. These lectures will not begin until February.

The Matinee Musical Club, of Philadelphia, met in the Orpheus Rooms on Tuesday last and devoted the afternoon to Schumann's music. The following took part: Marion Lodge Myers, flutist; Edna Bradfield, violinist; Edward Shippen van Leer, tenor; Morris Ware, basso; Ada Sohn and Miss Martha Bradfield, pianists.

A fortnight ago a Gregorian mass was given with great success by 150 voices, boys and girls, under the able direction of Rita Wilbourne, the California contralto. This is the first Gregorian mass given since the late edict of Pope Pius X. Madame Wilbourne is an acquisition to Philadelphia musical circles, and will be heard shortly in concert work here and in New York. She is making a special work of training boy chorals throughout the city. The mass was sung at the "Mater Misericordia Academy," Merion, Pa.

HARPER, BASSO.

Arcade Building, 1947 Broadway, NEW YORK.

MAESTRO P. FLORIDIA

Piano-Opera-Chamber Music.

Studio: 134 Carnegie Hall Tuesdays and Fridays, A. M.

JUSTIN THATCHER

TENOR.

Management: Mrs. BABCOCK, Carnegie Hall, New York.

FRANCIS ARCHAMBAULT

BARITONE.

Management: HENRY WOLFSOHN, NEW YORK

Mme. ADA SODER-HUECK,

Concert Oratorio and Recital.

Address 220 East 16th Street, NEW YORK.
The Odeon, ST. LOUIS, MO.

Management: DUNSTAN COLLINS,

1709 Railway Exchange Building, CHICAGO.

Dr. B. Frank Walters, Jr., gave a pupils' song recital recently in the rooms of the Orpheus Club. The program was:

Trio, Ave Maria.....Owen
May G. Davis, Jane MacNeill, Robert P. Achuff.
A World of Praise.....Aylward
H. Josephine Philler.
The Trumpeter.....Dix
Clyde Y. Ingram.
The Robin's Song.....Batten
Mabel Stiteler.
My Heart Is Weary, Nadeschda.....Thomas
Jane MacNeill.
Spring.....Stern
Carrie Soby.
With Verdure Clad (Creation).....Haydn
Bessie Kille Slauch.

Heel Tap.....Clough-Leigher
Sweetheart, My Song Is Come.....Sims
William S. Cox.

I Saw Thee Weep (in manuscript).....Matthews
The Sweetest Flower That Blows (in manuscript).....Matthews
Frühlingslied (in manuscript).....Gruhler
Mrs. Henry A. Gruhler, accompanied by Mr. Gruhler.
Short Talk on Voice Mastery.....Dr. Walters

The grade of singing was not at all that of a pupils' recital; every singer on the program is a church soloist. In the waltz song Miss Soby executed every trill without flaw. Miss MacNeill has a fine voice and will be heard from in the future. She sang an encore taking her down to low F. Mr. Ingram has a smooth baritone voice, and sang agreeably. Miss Philler's and Miss Stiteler's work both deserve mention. Mrs. Slauch sang her aria with excellent effect, and Mrs. Gruhler displayed finished technique and much temperament in her songs.

Mr. Cox being hoarse, his place was taken at short notice by Frank M. Conly, bass soloist at St. Mark's Episcopal Church, who sang "Thus Saith the Lord" and "Who Shall Abide," from "The Messiah," with exceptional size and beauty of tone and purity of diction. The audience was also favored by hearing Dr. Walters' sister, May Walters, a fine contralto whose voice he has trained, in the Page Song from "The Huguenots."

In his talk on "Voice Mastery," Dr. Walters pointed out that the faculty of singing and a good voice, or an exceptional voice, must be precisely like all the other faculties of man—the product of growth and development.

New Vocal Scholarships.

SENATOR WILLIAM A. CLARK, of Montana, has founded a scholarship in the Washington College of Music, of which Prof. Sydney Lloyd Wrightson is president. He has requested that it be known as the William Andrews Clark Scholarship, and it is to be in the department of vocal teaching. Ambitious young people who have voices and operatic ambitions, but have not the money to secure the necessary instruction, are to be the beneficiaries.

The first person to secure the scholarship is a sixteen year old girl, Charlotte Margareta Anthony, who lived until two years ago at 699 Macon street, Brooklyn, but who has since resided in Washington.

The scholarship idea was suggested to Senator Clark by Geneva Johnstone Bishop, who has the chair of oratorio and vocal culture in the college. The Senator liked the idea, and said that he would himself select the persons to receive the scholarships. Miss Anthony has no musical education whatever, but she has a voice, and desires to be an opera singer.

Eleanor Marx to Go South.

THE Progress Club, of Richmond, Va., has engaged Eleanor Marx for a song recital January 2. It promises to be an important musical event, and the club is sure to derive pleasure from the affair. Her recent appearance in Danbury, Conn., was a gratifying success, as attested by the favorable press notices published at the time. Saturday of last week she sang at Mrs. Beckman's, Ninety-second street and Central Park West, songs by Strauss, Bungert, d'Albert, Hildach and Arditi. Since Madame Marx sang at the Duss concerts the past summer her voice has gained much in quality and volume.

Fourth Philharmonic Program.

THE program for the fourth afternoon and evening concerts of the Philharmonic Society, on Friday, January 6, and Saturday, January 7, will be as follows:
Symphony No. 6, C minor, op. 38.....Glazounow
Concerto for Violin, D major, op. 35.....Tchaikowsky
Fantasy-Overture, Romeo and Juliet.....Tchaikowsky
Conductor, W. Safonoff; soloist, Fritz Kreisler.

ROCHESTER NOTES.

ROCHESTER, N. Y., December 16, 1904.

THE Tuesday Musicale is enjoying a finely arranged program this season. There are study programs certain days and concert programs at other meetings. It has already had a folksong program, English, Scotch and American composers. Emilio Gorgoza appeared at one recital. The French and Italian schools of music and American composers are to be illustrated. A Scandinavian evening is planned. Some notable hostess, with a large drawing room, ought to engage Madame Sicard and Madame Brazzi, of Buffalo, for the latter affair, for these gifted women know so well how to conduct such an affair.

The executive committee of the Tuesday Musicale includes the following enterprising women: Mrs. Z. T. Westerfelt, president; Mrs. J. Breck Perkins, vice president; May Marsh, corresponding secretary; Mrs. Summer Hayward, recording secretary; Mrs. E. N. Walbridge, treasurer; Mrs. Carl A. Huber, chairman instrumental committee; Mrs. Stewart B. Sabin, chairman vocal committee; associates, Mrs. L. L. Allan, Mrs. J. H. Boucher, Mrs. B. G. Sanders and Mrs. N. M. van de Car.

VIRGINIA KEENE.

Oratorio in New Hampshire.

THE fifth season of the Nashua, N. H., Oratorio Society opened on December 15 with a splendid performance of "Elijah," which was warmly praised by the public and by the press. The audience completely filled the hall, and made no secret of its enthusiasm over the flawless performance. Many listeners had come from Concord, Manchester, Lowell, and even Massachusetts, to hear the fine work of the Nashua chorus and the Boston Festival Orchestra. The Nashua Press says of the choral part of the concert: "The work was unqualifiedly well done, and of the Nashua chorus it may fairly be said that it never before reached so high a standard of perfection in its exquisite handling of a masterpiece as last night. At every moment of the piece the chorus was under the accurate and complete control of the conductor, and apparently not a beat was lost or a single false note sounded in the entire production by this aggregation of 100 voices. Conductor E. G. Hood kept the mastery of his chorus throughout, and drew from it, as has been said, the most exquisite work it has ever rendered. He kept the balance of the piece and at critical moments was not at a loss to secure the perfect blending of parts which under a less efficient conductor might mean much to so heavy an undertaking." The soloists of the performance were Caroline Cutter, Willard Flint, Lucie Tucker, George Dean, Mary Field-Dillon. In addition to his eminent achievements as a conductor, E. G. Hood is also superintendent of music in the Nashua public schools. Mentioning the "Elijah" concert in an editorial, the Nashua Press says: "All in all, however, one has to return to the source of all good things and give Conductor E. G. Hood and to his able assistant, Anna L. Melendy, pianist, the bulk of that praise which must be forthcoming for the success of the first concert of the fifth season of the Nashua Oratorio Society."

**Charles W. Clark**

12, RUE LÉONARD DE VINCI,

Cable Address: "SWEETWILL,"

PARIS, FRANCE.

MR. AND MRS. JOHN DENNIS MEHAN

CULTIVATION OF VOICE AND ARTISTIC SINGING.

70-80-81 Carnegie Hall, NEW YORK.

Fall Term Opens October 1.

Musical Clubs.

The American Musical Directory, published at 419 St. James Building, New York, contains the list of musical clubs and societies in the United States and Canada, with addresses of the officials.

Pittsburg, Pa.—The first concert of the Apollo Club, Rinehart Mayer conductor, took place recently. The club was assisted by the Pittsburg Orchestra, Emil Paur conductor, and John R. Roberts, baritone.

Nashville, Tenn.—The second concert of the recently organized Nashville Orchestra, J. Hough Guest director, was given not long ago. The soloists were Mrs. Aline R. Blondner and Kate B. Gillespie. The orchestra has made a marked success in its work and has added much to the musical life of Nashville.

Passaic, N. J.—On December 5 the Passaic Club gave a concert under the management of George M. Robinson. The soloists were Mrs. Frank W. Morgan, Musgrove Roberts, William Bauer and Paul Kefer.

Sacramento, Cal.—The Kopta Quartet—Wenzel Kopta, John Josephs, Charles Heinsen, and Adolph Lada—with Mrs. Oscar Mansfeldt, pianist, gave a concert before the Saturday Club recently. At the club's 169th recital on December 3 May Ormerod, J. G. Genshlea, C. M. Phinney, Hazel Pritchard Louise Gavigan, Mrs. J. H. Coppersmith, R. J. Cohn, Mrs. R. H. Hawley, Lulu Yoerk, Mrs. Thomas Nunan, Francis Connelly, Rose Geiser, Ruby Cooper, Mrs. Ogden Bolton, Mrs. Charles Mering and Mrs. B. F. Howard gave the program.

Bridgeport, Conn.—The Wednesday Afternoon Musical Club, which was organized in 1898 with a membership of only twenty, is today considered one of the most successful in that part of the country and now numbers 100 active members and 400 associate members. Meetings are held twice a month and this season's program consists of four artists' recitals, two lecture-recitals and musicales furnished by the club members. On December 14 Josef Hofmann was the artist, and January 11 Sam Franko and the American Orchestra will be heard. February 8, song and organ recital, Mary Howe and Harry R. Shelley. The lecture-recital will be by Rubin Goldmark on the operas "Tristan and Isolde" and "Die Meistersinger." The club is a success financially as well as artistically and socially, its only difficulty at the present time being it has outgrown every suitable place of meeting in Bridgeport.

Jacksonville, Fla.—The Ladies' Friday Musicales held recently was largely attended, with Mrs. LeBourveau and Lina Gerow in charge. Mrs. J. H. Douglas, Florence Wariner, Mrs. W. L. Lampkin, Howard Rosser, Misses E. and M. Fleming, Miss C. Meigs, Lina Gerow and Mrs. Orchard gave the program. Mrs. Bell-Ranske was the chorus director.

Port Chester, N. Y.—A musicale and tea was given recently under the auspices of the Woman's Club at the residence of Grace Sloane, Sound View street. The program was prepared under the management of Mrs. B. J. Banks. The social and musical committee having the entertainment in charge were Mrs. Clayton W. Finch, Mrs. Walter S. Comly, Mabel Studwell, Mrs. B. J. Banks, Mary Hunt and Mrs. Bernard Abel. Mrs. Sloane was also assisted by Mrs. Arthur Reed Spencer, Mrs. Fred Maples and Elsie Goodwin.

Schenectady, N. Y.—The Music Study Club was a recital recently at the studio of Mrs. Mattison at 159 Jay street. Pearle DeForest and Clara Kinum received. It was an evening spent with Mozart and Beethoven.

Danville, Ill.—Mrs. M. E. Hendrick, Vermilion street, entertained the Symphony Club and a number of guests recently.

Havana, Ill.—The Beethoven Club recital was given at the home of Mrs. F. Pollitz recently. The studies of the day were De Koven, Abt and Barraker. Those on the

program were Mrs. A. C. Durdy, Miss Larrison, Lena Duffy and Mrs. D. D. Dierker.

Westport, Conn.—A recent meeting of the Westport Musical Society was held at the residence of Mr. and Mrs. William L. Taylor.

Scranton, Pa.—The music division of the Woman's Club met recently at Miss Kemp's residence, 522 Walnut street. Mrs. J. H. Sternbergh had charge of the musical program. This division meets regularly the first Saturday of each month.

Tacoma, Wash.—The Ladies' Musical Club recently listened to the first Bach program that it is said was ever given on the Pacific Coast.

KANSAS CITY.

KANSAS CITY, December 14, 1904.

At the recital given by Francis Boucher, the violinist, he was assisted by Allee Barbee, Mrs. Boucher, pianist, and Margaret Fowler and C. Rader, violinists. Mr. Boucher's numbers included Godard's concerto, op. 35; Wieniawski's fantasia on themes from "Faust"; the gavotte from Vieuxtemps' suite, op. 43; Massenet's "Twilight" and a mazurka by Zarzycki. The opening selection was Rubinstein's sonata, op. 13, for violin and piano.

Lois Phillips, contralto, a pupil of Ella Backus-Behr, gave her first public concert last Thursday evening. Elizabeth Estle, pianist, assisted. Miss Phillips sang a selection from "Mignon," Gluck's "Che Faro," three songs by Schumann, a group of ballads by Lynes, and Mrs. Gaynor's "Songs of the Child World," seven in number.

Edward Kreiser gave his seventy-second organ recital last Sunday afternoon. The program included Tchaikowsky's andante cantabile, from op. 11; Meyer-Helmund's "Chanson d'Amour," arranged by Mr. Kreiser; "The Carillons de Dunkerque," by Carter-Turpin; a fantasia and fugue by S. Archer Gibson, and Ernest Kroeger's "Marche Pittoresque."

"Maybe You'll Not Always Stay Away" is the title of a new song by Irene Abbott, of this city.

A concert was given in the Fourth Presbyterian Church last Tuesday evening under the auspices of the music committee of the church. The program was furnished by Mae McDonald, contralto; Laura Wynne, soprano; Fred Moore, pianist; Adele Meade, violinist; C. Edward Hubach, tenor; E. K. Chaffee, baritone, and Frank J. Knight, reader.

Pupils of Mrs. Malgen Hecker gave a piano recital last Monday evening. These pupils took part: Sylvia Phillips, Margaret Stoops, Pearl Bover, Grace Curry, Kittie Tyler, Henrietta Giesburg, May Jordan, Cecelia Marie Berger, Ethel Swaney and Blanche Logan.

James Whitcomb Riley's poems, "Little Orphan Annie," "There, Little Girl, Don't Cry," and "There Is Ever a Song Somewhere," have been set to music for Mrs. J. Otis Huff, and she will sing them at the "Evening With Riley" entertainment, to be given in Kansas City, Kan., next Friday evening.

The choir of Westminster Church is supplying the singing for the First Congregation Church this month. The choir consists of Mrs. S. S. Gunlach, soprano; Mrs. W. K. Corn, contralto; R. D. Johnson, tenor; Frederick W. Wallis, baritone.

Ina Few, of this city, recently sang with the Campanari Concert Company, at Manhattan, Kan.

Rheta Isaacs, one of Kansas City's youngest pianists, will give a concert next Thursday evening for the benefit of the Kansas City Day Nursery. Mrs. J. Otis Huff, contralto, will sing two groups of songs and Mrs. Ella Backus-Behr will supply orchestral parts to Mendelssohn's D minor concerto for piano, which Miss Isaacs will play as her principal number. Delilah Isaacs, violinist, is on the program for several solos.

The second in the series of recitals in Edward Kreiser's studio will be given tomorrow night. Loretta Glenn, Eugenia Witzleben, Velina Burke and Louise McKean will play. Anna Langhorne, contralto, will sing.

Alma Stetzler, of Kansas City, a member of Henry W. Savage's Grand Opera Company last season, is at home for a period of rest and study.

Pupils of Gertrude Graham will give a studio recital tomorrow night. Those who take part are Mrs. F. A. Freeman, Lora Dowden, Mrs. I. C. Van Noy, Maude Sturgeon, Pearl Cline, Blanche Colvin, Pauline Overly, Jessie Steacy, Maude Manly, Milly Steacy, Blanche Reeve, Carrie Hutton, Opal Wilson, Estelle Overly, Will F. Graham and Dell Heter.

Gertrude Graham, mezzo soprano, will be heard in a song recital Tuesday night, January 10. Alfred Hubach, pianist, will assist.

ANOTHER HOFMANN SUCCESS.

SATURDAY afternoon Josef Hofmann was the soloist at the Young People's Symphony Concert in Carnegie Hall, and by his playing of Chopin's E minor concerto and solos by Moszkowski, Chopin, Hofmann, &c., demonstrated once more his right to a place in the front rank of contemporary artists on the piano. Hofmann has done nothing finer at all of his many appearances in New York than his continent and musicianly performance of the Chopin E minor concerto last Saturday. None of the poetry of the work was missed in the Hofmann reading, and yet there was a welcome absence of the sugary super-sentimentality with which some persons seem always to link every page of the Chopin music. The romance was a gem of purest tone serene, and the finale rippled and sparkled with an easy humor and scintillant brilliancy that were positively refreshing. Like tone, technic is also capable of quality, and the quality of Hofmann's technic is delightful. Of his solo numbers the Moszkowski "Caprice Espagnole" earned the greatest applause for Hofmann, and small wonder, for he has made the piece peculiarly his own, and plays it with matchless effect. Of course encores and recalls were there in number, and noise enough to disconcert even the most amiable critic. Critics do not like encores, but the public does. Critics do not like Moszkowski's music either; but the public does, and always applauds his music. And some of the critics do not like Hofmann's playing; but the public packs the hall whenever he plays. Lucky critics! Poor Hofmann!

Buck's Studio Musicales.

DUDLEY BUCK, JR., gave his second pupils' recital at his spacious studios in Carnegie Hall Tuesday afternoon, December 13. Mr. Buck's recitals are unlike most other studio musicales in that the participants are usually professional or advanced pupils, and as a good program is always given Mr. Buck's guests spend a pleasant afternoon. Tirzah Hamlin Chapman and Livingston Chapman, who sang last Tuesday, gave the audience much pleasure.

ALBERT MILDENBERG, PIANIST and INSTRUCTOR.
Director of Department Music, the Classical Seminary for Girls, New York. 836A-836B Carnegie Hall, New York.

KARL GRIENAUER, 'CELLO VIRTUOSO and SOPRANO.
PERSONAL ADDRESS: 1291 Lexington Avenue, New York City. Phone: 1181 79th.

JESSIE SHAY
PIANIST.
ADDRESS: 125 East Seventy-fourth Street, New York.

WM. G. HAMMOND, COMPOSER.
JOHN CHURCH CO., Publishers, 141 Fifth Ave., New York.

Dunning System
OF
Improved Music Study for Beginners
The musical education of the child has never absorbed the attention of the people as at the present time.
The DUNNING SYSTEM is founded on the truest psychological and musical principles upon which a musical education can be built.
For descriptive booklet and folder containing letters of indorsement from the most prominent musicians of the country, address
Carrie L. Dunning,
225 Highland Ave., Buffalo, N. Y.
Dresden (Germany), Nov. 14, 1904; Chicago, Jan. 6, '05;
Baltimore, Feb. 28, '05; New York, April 6, '05;
Buffalo, July 12 and Aug. 30, '05.

FRANCIS ROGERS
BARITONE.
Oratorio, Concerts, Recitals, &c.
Address Wolfsohn Musical Bureau, 181 East 17th St.,
or 45 West 45th Street, New York City.

EMMA MYRS' TOUR.

Fine Soprano Appears With the Pittsburg Orchestra.

EMMA MYRS, the soprano, who recently made a successful tour with the Pittsburg Orchestra, is a young American of European training. Previous to her debut abroad in June of this year she had passed five years in serious study with the best masters. Madame Myrs sang before one of the most critical audiences at the Elysée Palace in Paris in the early summer, and the critics unanimously praised her voice, method and pure French diction. How a foreign artist sings in the French language is a matter over which Parisians wax enthusiastic or show indifference which amounts to contempt. Madame Myrs was received with the cordiality that inspired the singer with the feeling that she won the approval of an artistic and exacting public. Madame Myrs' German diction is as fine as her French. Besides a big repertory in French and German, she sings many of the Italian classics and a large range of modern songs.

After hearing her sing the "Bird" aria, a manager in Paris and another in New York, both men declared that no prima donna had ever sung it better than Madame Myrs sings it. Most of the critics agree that her voice is remarkably rich, and that its carrying power is wonderful.

In oratorio there are few who surpass Madame Myrs in sympathetic expression and delivery. New singers expect their hearers to talk in raptures about their art. In the case of Madame Myrs the golden opinions seem to be deserved.

The appended criticisms are from leading papers in Central and Western New York:

Emma Myrs, soprano soloist, sang two numbers which were enthusiastically encored. She has a rich voice of pure tone quality and of remarkable carrying power.—The Ithaca Daily News

In the Strauss songs Madame Myrs had better opportunity to do herself justice, and these songs were thoroughly enjoyed. Madame Myrs has a clear and beautiful voice, which she handles skillfully. She showed the thorough training which she has had, especially in the pure tone produced, which was absolutely in tune throughout, something which can rarely be said of a singer, and which is due to correct instruction and method.

Taken altogether the concert yesterday was one that will long be remembered by music lovers of this city and vicinity.—The Geneva Daily Times.

The cordial greeting bestowed upon the vocalist of the evening, Emma Myrs, was perhaps partially due to the fact that she is a former Rochesterian; but with her first song Madame Myrs won her way on her merits alone, quite regardless of any predisposition to friendliness on the part of the audience. Madame Myrs possesses a showy, brilliant, clear soprano, vibrant and resonant, which has been highly cultivated. She seemed at home in the aria with orchestra, from Tchaikowsky's "Jeanne d'Arc," and sang with admirable ease and real power. Her voice contended successfully against a quite formidable orchestration; and Director Paur evidently did not propose to spare his singer at the expense of his instrumentalists. A less well equipped vocalist would have been overshadowed by the accompaniment, but Madame Myrs found the conditions to her advantage rather than otherwise. Her two Strauss songs were enjoyed to the point of encore; and she responded with "It Is Not Raining Rain Today," by Huntington Woodward, which was charmingly sung. Rochester's introduction to its new professional vocalist was most pleasantly accomplished; and Madame Myrs' many friends in this city will watch with interest the artistic career which now seems opening brightly before her. The Rochester Herald, December 8, 1904.

Madame Myrs, formerly Emma Hacker, of this city, who appeared as the soloist with the Pittsburg Orchestra at the Lyceum Theatre last night, was given a most cordial reception on her initial appearance and at the conclusion of her first number a round of applause that rang throughout the building, and was rewarded by another number. Madame Myrs' selections were an aria from Tchaikowsky's "Jeanne d'Arc," accompanied by the orchestra, and two songs (with piano), "All Souls' Day" and "The Lover's Pledge," by Richard Strauss. Her voice has improved wonderfully since she was last heard in this city. Her voice is a pure soprano and was equal to all the demands upon it by the compositions selected. The orchestra, under the leadership of Emil Paur, rendered the various numbers with excellent spirit and showed the power of the director.—The Union and Advertiser.

The vocal selections of Emma Myrs were an aria from Tchaikowsky's "Jeanne d'Arc," accompanied by the orchestra, and two songs (with piano), "All Souls' Day" and "The Lover's Pledge," by Richard Strauss. Madame Myrs had a most cordial reception. She was twice recalled, but responded only after the Strauss group.

Her voice is a pure soprano, of an agreeable quality, especially in the upper register, and of a distinctly refined and velvety texture. It was fully equal in compass to all the demands of the compositions named, and was used artistically in their deliverance. Madame Myrs delighted not only all her friends but those of the audience who did not know of her former residence in this city. Her triumph, therefore, was not merely "personal"; it rested on the merits of her singing, which received pleased and spontaneous recognition.—The Rochester Democrat and Chronicle.

Emma Myrs as the soloist won decided favor with the audience aside from the welcome of old friends in Rochester. She displayed a strong, clear soprano voice of high cultivation, and she sang



EMMA MYRS.

with authority and pleasing naturalness. She sang the difficult aria with orchestra from Tchaikowsky's "Jeanne d'Arc" and two Strauss songs, and was called back for an encore after the latter. Madame Myrs will no doubt be further heard from in the musical world.—The Rochester Evening Times.

In the vocal soloist of the evening, Emma Myrs, now of New York city but a native of Rochester, the audience saw one of the most beautiful sopranos on the stage today and heard a voice that promises much when properly placed in opera. The heavy task of the Tchaikowsky number was certainly not aided by the constant traveling that Madame Myrs has been compelled to do with the orchestra the past few days; but it showed a good method, an artistic temperament and more than ordinary descriptive powers. The Strauss ballads were varied and more delightful. Madame Myrs has the dramatic feeling rather than that of the more stilted concert stage.—The Syracuse Journal, December 7, 1904.

Madame Myrs has a charming presence and a very musical voice, and, had she been heard under more favorable conditions, would undoubtedly have made many friends and admirers.—The Syracuse Herald.

Wood in New England.

FRANKLIN WOOD, the basso, is booked for some good concerts in New England. After his recent appearance in North Attleborough, Mass., one critic wrote:

Franklin Wood, of Providence, charmed the company with the superb manner in which he rendered several bass songs. His rich, deep voice is always sympathetic and is beautiful both in sombre and vivacious passages. He was accorded prompt recognition, and those who heard him will hope he can come again. Mr. Wood is bass soloist at Grace Church, Providence, and is the local correspondent of THE MUSICAL COURIER.—The North Attleborough (Mass.) Evening Chronicle, December 14, 1904.

Clara Winsten Winning Her Way.

CLARA WINSTEN, the soprano, reports a favorable outlook for her spring season. Her charming personality and beautiful voice have combined to win for her a most desirable position in the local concert field. She assisted Mr. Schmidt, the organist, at a Schumann recital, December 1. December 6 she sang at a concert in Passaic, and December 15 she appeared with the Columbia University Philharmonic Society.

SCHUMANN-HEINK IN CANADA.

SOME criticisms on Schumann-Heink in the Canadian papers read:

That which was expected of Madame Schumann-Heink she more than fulfilled, and there was nothing more sincere than the triple curtain call given at the conclusion of the opening act, in addition to the approval given throughout. The company, as a whole, too, just covered itself with laurels, and the claim that it is the best singing organization that has visited Toronto in a long, long time was made good. The principals throughout were in splendid voice and humor. The scenic environment was of high degree and the costuming of the period simply beautiful.—Toronto World.

First and above all things, the production of "Love's Lottery" was a triumph for Madame Schumann-Heink. In Toronto she has been known as a concert singer of august presence and glorious voice, and by tradition as a practical and determined opponent of race suicide. Last night she showed herself a comedienne by instinct and impulse. Would that the thousand and one stars or potential stars that the craze for musical entertainment has brought forth in London and New York would all come and take lessons from her.—The Mail and Empire.

It is an innovation to have a star with Madame Schumann-Heink's reputation in the musical world appear in comic opera. Many stars in comic opera nowadays seek to gain public favor by their personal charms, few of them being able to sing; but Madame Schumann-Heink, not being young and handsome, depends on her magnificent voice and clever acting. In her first solo she had an opportunity to show her musical ability, and the most favorable impression she made lasted all the way through, the unanimous verdict being that she is the greatest comic opera singer that has appeared here. Her reception was most flattering, and the ovation she got was well deserved.—The Hamilton Spectator.

Death of a Baritone.

SALT LAKE CITY, Utah, December 15, 1904.

AT midnight last night Heber Sutton Goddard, without question one of the finest singers the State of Utah has ever produced, passed to the great beyond. He had only been suffering for thirty hours with pneumonia, the cause of his death.

Mr. Goddard had won renown in London by his appearances in Queen's Hall, Albert Hall, and in the theatres of the English capital. As a baritone he stood well up among the best of the earth.

The Salt Lake Tribune of this morning says: "In the calling away of H. S. Goddard, the musical world loses one of its brightest lights."

Mr. Goddard came to Utah a month ago to straighten up some business affairs preparatory to locating in London permanently. He had lately given recitals in the Mormon Tabernacle of this city, in Ogden, Provo, Logan, Pocatello, Idaho, and other points, with the greatest success, and was to have made joint appearances next month in Boise, Idaho and Denver, Col., with J. J. McClellan, organist of the Tabernacle.

Several years ago Goddard was counted our leading artist, but his two years' experience in Berlin and London recently have made him a star of the brightest lustre.

The city is stunned by his death, no more popular or beloved artist being known in these parts. His wife and son, Pruette, are still in London, and the news has been cabled them of their deep affliction.

The Utah musical fraternity suffers through its profound loss and is grieved most deeply.

Emil Mollenhauer's Brother Dead.

FREDERICK WILLIAM MOLLENHAUER, a brother of Emil Mollenhauer, of Boston, died suddenly Saturday morning, December 12. The remains were buried at a cemetery in Providence, R. I.

YSA YE

Assisted by **JULES DEBEFVE**, Pianist.

Season 1904-5.

R. E. JOHNSTON,

Sole and Exclusive Manager
for America and Australia,

St. James Building, NEW YORK CITY.

EMILE LEVY, Traveling Representative.

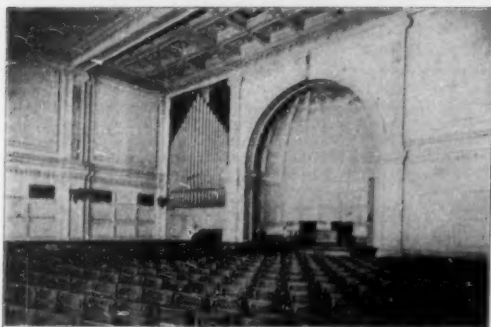
THIS IS THE ONLY MANAGEMENT THAT HAS
AUTHORITY TO NEGOTIATE
YSA YE ENGAGEMENTS IN AMERICA
AND AUSTRALIA.

"YSA YE" is pronounced as if it were spelled "E-SI-E."

FEILDING ROSELLE, Mezzo-Contralto.
ORATORIO, RECITALS AND CONCERTS.
Address: THE RAMON, 340 West 57th St., NEW YORK.

ELFRIEDE STOFFFREGEN, PIANIST.
MANAGEMENT: HENRY WOLFSOHN,
521 E. 17th St., NEW YORK.

EDWARD JOHNSON, TENOR.
Management: HENRY WOLFSOHN, 191 East 17th Street.



ASSEMBLY HALL, PRESBYTERIAN BUILDING,
FIFTH AVE. AND TWENTIETH ST.
Seats 550. Horace S. Ely & Co., Agents.

Greater New York.

NEW YORK, December 19, 1904.

MARGUERITE ROSS' Thursday morning musicales, the second of which was given at Aeolian Hall December 15, was devoted to songs by Lassen, Liszt and Sinding, the singer Oscar Gareissen, baritone. Miss Ross read a sketch of each composer, bringing out the noteworthy points in the lives of each, telling much that was new, and also playing the accompaniments in most refined, sympathetic fashion. Mr. Gareissen used his voice with skill and superior mental interpretation. Parts of "I Wept One Night" were full of dramatic impulse, and he even made the chromatic scale in the song mean something. "My Heart Is Like," in the rich key of G flat, and certain other songs had just the right romantic color. "Blue Eyes" and "The Primroses" were full of charm, while climaxes were well planned, and there is never a doubt as to what Gareissen sings about, whether in German or English. At the next (and last) of the series, December 29, 11 o'clock, Christmas music will be done by Misses Dyos Standish, Evelyn Fogg, Olshausen and Kleeborg, with a Mendelssohn trio and violin solo by Tchaikowsky.

The Cycle Quartet, Sumner Salter pianist, composed of Reba Cornett, soprano; Margaret Keyes, contralto; Alfred B. Dickson, tenor, and Grant Odell, bass, gave a concert at the new Y. M. C. A. Hall December 13, when each singer was assigned one number in the first part of the program, followed by Henschel's "Servian Romances," the composer at the piano. Mr. Odell's singing of Burleigh's "Jean" was his best, an encore piece. Miss Cornett essayed Liszt's "Lorelei," which as yet is a bit above her artistic stature. "Songs My Mother Taught Me" she sang sweetly, with real feeling. Tenor Dickson was overweighted with the "Prize Song," following it with "Sweetheart," very well done. The undeniably superior artist of the evening was Margaret Keyes, of whom this paper has repeatedly printed words of praise. She sang Franz's "Im Herbst" so it was full of dramatic contrast, with ringing high G flat. "Four Leaf Clover" she sang charmingly as encore, and to still the audience's clamor for more a little Swiss yodel song. Mr. Salter played the accompaniments with artistic finish, and the Henschel opus closed the evening. An audience of goodly size listened.

Maud Morgan's drawing room concert December 15 brought some interesting novelties, a group of harpists co-operating. They were Ruth Miller, Ethel Linda Burdick, Antonia Griffin, Herman Dutschke, French horn, and Julius Herner, cello. A harp and horn romance, harp solos, harp quartet, harp, horn and cello trio, and a sextet with horn, cello and harps combined formed the very interesting program. This was the second of the series given by Miss Morgan.

Commemoration services, the 160th anniversary of the First Baptist Church, now at Broadway and Seventy-ninth

street, and conjointly the twentieth anniversary of the pastorate of Rev. I. M. Haldeman, brought some interesting music for the four services, under the direction of Joseph F. Kitchen, organist, who on this occasion had a second quartet, with chorus of forty voices, and Violinist Samuel Lockwood. Among these was Lillian Miller's "Hail to the Lord's Anointed," a particularly effective sacred song. The singers were: First quartet—Adelaide Hoffmann, soprano; Miss M. J. Lansing, contralto; Clarence M. Smock, tenor; Allen G. Waterous, baritone. Second quartet—Madame Stone-Barton, soprano; Mrs. H. G. MacAdam, contralto; Robert H. Hiller, tenor; Jerome Uhl, baritone.

William H. Barber's second musicale enlisted the services of Ludwig Marum, violinist, and Leo Schulz, cellist, who participated in the performance of some graceful "Spanish Dances," by Arbos, and the D minor trio by Mendelssohn. In these the warm tone and leading attack of Violinist Marum were conspicuous at all times. Mr. Barber's last recital was given December 19, an entire program of piano pieces, ancient and modern.

Beatrice Hall Fenety, pianist, gave a recital at St. Mark's Club, Second avenue and Eleventh street, December 15, assisted by Florence G. Ruthven, reader, and Albe Sand-Michaelsen, a Danish tenor. They repeated the same program at Richmond Hill, L. I., later. Miss Fenety plays with musical warmth and style. Some prominent people who endorse her are Marie Decca, Simon Buchhalter, W. R. Chapman and Madame Bosworth. Mr. Buchhalter says:

I hereby certify that Beatrice H. Fenety has played for me, and from what I have heard, this talented young pianist has a bright future before her.

SIMON BUCHHALTER.

John Young, John M. Fulton, George A. Fleming and Lewis J. Geary, forming the Apollo Quartet, gave a subscription concert at Christian Union Congregational Church, Upper Montclair, N. J., November 29, each singing a solo, and uniting in quartets. Victor Sorlin, cello; Miss U. Charlotte Lund, soprano, and Etta Louise Hasker, accompanist, assisted.

Wesley Weyman's first appearance in Boston, a Liszt recital, attracted much attention from the critics. He had a great success, as may be seen by the following:

Mr. Weyman showed himself a pianist of great technical talent. He has all the attributes of a virtuoso. He has indubitable talent, and of a high order. He sees things dramatically, sometimes poetically; he understands the making of a climax; his rhythm is admirable; above all, he has emotion, and can express it. * * * Particularly poetic and satisfying was the close of the sonnetto. In Mr. Weyman there is the making of a really great pianist.—Boston Transcript.

Mr. Weyman is a Liszt enthusiast. * * * He is well equipped for any of the difficulties that Liszt may offer. * * * His fine frenzy is exciting enough, and he has a certain bravura that makes its legitimate effect. He does not sentimentalize the abbe's works, and that is distinctly to his credit. He is a pianist of strong natural gifts, who can make for himself, if he will, a place of distinction.—Boston Journal.

Mr. Weyman is a performer of more than ordinary ability. His fingering was marvelous to behold and delightful to hear. In some selections, notably the "Sonetto del Petrarca," he played with great feeling and superb expression. The "Gnomonreigen" was perhaps the most satisfactory number of the evening. Mr. Weyman displayed an ability to play with delicate beauty which seemed almost impossible after listening to some of the earlier selections.—Boston Globe.

Mr. Weyman's program was a hard and taxing one. * * * Masterly execution Mr. Weyman certainly possesses, and his technical reading is good. It was a bit of daring to choose so severe a program, and it was a credit to Mr. Weyman's pianistic ability that so much of interest was maintained. Mr. Weyman has talent, even genius. He is an exponent of purely American methods and strictly American training.—Boston Times.

Corinne Rider-Kelsey's name occurs frequently on metropolitan and other programs, which is only what was expected by those who knew of her achievements in the past. When she sang in Rockford, Ill., the Morning Star of that city said:

A splendid audience greeted Mrs. Kelsey at her recital in Mendelssohn Hall last evening, and in every way will be remembered as one of the most artistic successes of the season. Mrs. Kelsey

sang exceptionally well; her voice was rich, round and full and the production was highly commendable.

She is delightfully free from mannerisms and her singing strikes the average listener as of surpassing sweetness. Her power and individuality were manifest in the "Joan of Arc," by Bemberg, a very difficult composition, which the singer rendered magnificently.

Madame Meysenheym's soprano pupil, Elizabeth Long, recently sang in New Brunswick, N. J., selecting Mozart's "Magic Flute" aria, in the original high key, as her principal number. Of her the Daily Press said:

Miss Elizabeth Long, of Somerville, consented to come as a substitute, and it is not too much to say that she fairly captivated her audience. Her solos evoked hearty rounds of applause that they certainly deserved. Miss Long has a particularly sweet voice, over which she has complete control. This was evinced by her second number, the "Vengeance" aria, from the "Magic Flute." This is a famous old piece which has been a favorite with some of the world's greatest singers, but Miss Long did it full justice.

Helen M. Lang, pianist, assisted by Josephine Thorp, violinist, and Albert Gerard-Thiers, tenor, gave a recital at 828 Carnegie Hall, December 17. She played pieces by Bach, Scarlatti, Chopin and Tausig with vivacity and musical warmth. Miss Thorp is a superior violinist, playing a Wieniawski romance with good singing tone. Mr. Thiers sang songs by Strauss and Schumann, Mr. Rogers playing excellent accompaniments. Interested people attended and applauded.

Simon Schlager was some time ago duly installed as cantor of Temple Emanu-El, Seventy-sixth street and Fifth avenue. Among thirty applicants he was unanimously selected, owing to his beautiful voice and authoritative delivery. He came here from Newark, N. J., and the Advertiser of that city printed a picture and sketch of him at the time. Previous to that he was cantor in Buffalo.

Mary Martin Vandergrift, soprano, a pupil of Bristol, is a singer of undoubted attainment. She has always sung in church, knows the liturgy of various denominations thoroughly, and is sure of a place here if she has pluck, push and persistence. She recently sang for the writer "O For the Wings of a Dove," showing uncommonly sweet voice and good breath control, and "O Divine Redeemer" was of high artistic interpretation. Clear and high, with clean cut enunciation, Miss Vandergrift's voice is exceptional.

L. T. Grünberg, pianist, accompanist, composer, is coming into notice, a young teacher of decided merit in these specialties. He plays the Liszt E major Polonaise with verve and finish, and certain appreciative listeners at Madame Newhaus' Sunday evening recognized in him a pianist of distinction. A song cycle for solo voice is one of his latest works, and violinist Thibaud took with him two pieces which he said he would play.

Dr. Edouard Blitz has established a school of sight reading (vocal and instrumental); theory, harmony and ensemble taught. His nineteen year old son, a cellist, studying in Ghent with a Brussels professor, is said to be superior player.

Margaret I. Bowman, of Montclair, has studied two winters with Caroline M. Polhamus, and in this time has developed a voice of promise as well as of encouraging present attainment. She sings Guglielmo's "I Love Thee," Luzzi's "Ava Maria" and Foote's "I'm Wearin' Awa," from memory, with distinct enunciation, tunelessly, and if she goes on will some day become a singer of consequence. Certainly much of her improvement is due the good example of Miss Polhamus, herself a singer of experience.

Carl M. Roeder, the pianist, organist and teacher, has been "so busy making money he had no time to spend it," as he says. He is one of few piano teachers who can say this, or report a really satisfactory season. He has sixty private pupils, and his assistants, Miss Wright and Miss Phelps, have all they can do.

Amy Fay, president of the Women's Philharmonic Society, hopes to leave her successor a club as flourishing

SPRING TOUR, 1905.

WALTER DAMROSCH

and the New York Symphony Orchestra in Texas and the Southwest.

YSAYE as Soloist.

Tour under the Management of R. E. JOHNSTON, St. James Building, New York.

EMILE LEVY, Traveling Representative.

as did her sister, Mrs. M. Fay Pierce, the original founder, 1898, when there were over 300 members. The Women's Philharmonic Society is now on a substantial basis.

The Musical Culture Club of Newark listened to a lecture-recital by L. A. Russell December 19, the subject, "The Commonplaces of Vocal Art." December 20 he gave a lecture, illustrated, in his studio at Carnegie Hall, assisted by several professional pupils. The subject was, "How Shall We Overcome Faulty Diction Among American Singers?"

Mrs. T. Francis Wolfe, a pupil of Louise Voigt, sings with dramatic intensity Randegger's "Save Me, O God." She would be an acquisition to the church looking for that quality of voice. She is at present singing in the Church of Christ, Scientist, Sixty-eighth street and Central Park West.

Jean Clerihew, soprano, has returned from a trip to Danville and Rochester, N. Y., a drawing room musicale at Kingston, N. Y., and is booked for recitals in Manchester, N. H., and some Connecticut cities in February. She has done considerable drawing room work with Miss Milne, singing groups of songs in German, French and English.

Adela Bowne, of Philadelphia, has a beautiful soprano voice, singing with much finish of detail and clear diction. She is an artist who would surely find a place here in some church, if she became known to the proper persons.

Pearl Leigh Carleton, of recent months located at Bucknell University, Lewisburg, Pa., writes that she spent Thanksgiving week in New York, and expects to be here Christmas week. She is busy as one of the principal teachers, just now examinations and recitals taking her time.

Annie Friedberg, soprano, takes pupils in voice culture. She makes a specialty of German and French songs, and sings at concerts, musicales, &c.

Grace Munson, the contralto, has issued an attractive circular, bearing a fine picture of herself, with some flattering press notices from papers in Newark, Poughkeepsie, Utica (whence she hails), Brooklyn, Goshen, Elizabeth, Paterson, Passaic, etc.

Adele Recht announces her engagement to Lee Schweiger, a prominent business man of this city. Her engagement reception takes place Sunday, January 1, at 1388 Fifth avenue.

Anton Varady, advertised as "Hung. Piano Artist," gives a concert December 24, at Männerchor Hall, East Fifty-sixth street, at 8 o'clock. The announcement says further: "Dancing commence after the concert," and "Anton Varady will make the first appearance in the United States by this concert."

Harriet Foster Well Received.

HARRIET FOSTER appeared as soloist at a recent concert at the Majestic Theatre, and made a pronounced success. A report in the Evening Telegram referred as follows to the singer:

Harriet Foster sang the aria from "Le Cid," "Pleurez! Pleurez, mes Yeux," by Massenet, at the Saturday night concert at the Majestic Theatre. Mrs. Foster has a voice of wide compass and considerable beauty. The selection was exquisitely rendered, resulting in the artist being called on for several encores.

TALK ON MUSICAL COURIER ITEMS.

PUPILS and friends gathered together last Tuesday evening at the Goodrich studios in Carvel Court to hear a talk and demonstration of the subject "How to Read." By way of preamble Mr. Goodrich told a short story with a moral. A pupil who had come to engage lessons was left in the library while a schedule was being arranged. Mr. Goodrich selected at random a correspondence in THE MUSICAL COURIER and said: "While you wait read this." After a brief absence he returned, and being informed that the letter had been read he inquired about its meaning. It was a letter from Leipsic, and contained at the outset a sentence like this: "The famous Gewandhaus still remains, but alas! the spirits of Mendelssohn, Schumann, Moscheles, Hauptmann and the great concertmeister have flown." Mr. Goodrich said he was surprised to find upon inquiry that not a sentence in the paragraph had been comprehended, though the import is quite plain to a musician. The history of the Gewandhaus, together with the literal and acquired meaning of the word, also the origin of the Leipsic Conservatorium, were then related, and several interesting facts and anecdotes in connection with Mendelssohn and Schumann served to impress the narrative upon the minds of those present.

Mendelssohn's violin concerto, Schumann's B flat and D minor symphonies, the quintet, op. 44, with Clara Schumann at the piano, and several other important works, which were first heard in the Gewandhaus, were mentioned.

An item in the Berlin letter, THE MUSICAL COURIER of December 7, stated that Zajic recently performed upon the Guarnerius del Jesu which once belonged to Ferdinand David, and that upon this violin David played for the first time Mendelssohn's concerto, op. 64. This was fully explained by Mr. Goodrich, who also observed that as David was reported to have "revised the solo part" in Mendelssohn's concerto the remark needed to be qualified. "Mendelssohn's music," said the speaker, "needs no revising, but the composer did consult the famous concertmaster in reference to the technical possibilities of the violin. Like Beethoven, Mozart, Saint-Saëns and other pianists who wrote for the violin, Mendelssohn possessed sufficient theoretical knowledge of the instrument for all purposes of the symphonic composer." As a musical illustration Mr. Goodrich here introduced Elizabeth Russell, a clever violinist, who played the andante from Mendelssohn's concerto. A few critical remarks were made concerning Moscheles, who was characterized as a capable pianist and teacher, but only an "alleged composer." Moritz Hauptmann was classed high as a theorist, and on a par with G. Weber and Rameau.

Other items in THE MUSICAL COURIER relating to Kreisler and the "Devil's Trill" sonata, Raff, Saint-Saëns, Liszt and Heinrich Hofmann enabled the speaker to impart a good deal of information in an interesting way. He paid high tributes to Kreisler and Tartini, described the origin of the so called devil's sonata and summed up the career of Raff in a few appreciative words.

Mr. Goodrich told a personal story about Raff's A minor piano concerto when it was played in Chicago by Sherwood and Archer. The latter was to perform a transcript of the orchestral accompaniment on an organ, but when rehearsal time arrived the organ was found to be a half tone below the piano. Without hesitating Mr. Archer offered to transpose his organ part into B flat minor, and this he successfully accomplished to the amazement of everyone present. In remembrance of the great Swiss composer his cavatina was performed by Miss Russell in a charming manner.

By way of elucidating an item about Ober Ammergau

Mrs. Goodrich read an excellent description by J. K. Jerome of the "Passion Play" as produced at Ober Ammergau. In order still further to show the advantages of intelligent reading Mr. Goodrich described the "Dance of Death," the "Erl King" and "Die Lorelei." Saint-Saëns' "Danse Macabre," Schubert's "Erl King" and "Loreley's Rock," by H. Hofmann, were then played in piano duet form by Mr. and Mrs. Goodrich, and the most characteristic features of each piece were sounded in advance, separately. Various text and reference books from the private library were cited, and Mr. Goodrich showed the students how these books should be used in order to read intelligently and profitably good criticisms or other kinds of musical literature.

Percy Hemus in Cleveland.

PERCY HEMUS was soloist at the first concert of the Singers' Club, of Cleveland, Ohio, December 16. He had a fine success. Two local papers said of his singing:

The baritone solos by Percy Hemus, of New York, who has not been heard in Cleveland before, were most enjoyable. He has a strong and dramatic baritone, extremely well cultivated, and gave a splendid selection of songs. His first number was Beethoven's "Creation's Hymn," and three by Schubert. In "Edward," by Carl Loewe, which he sang for his second number, he obtained the weird and blood curdling effect of the tragic old Scotch ballad remarkably, and for it was heartily encored. He sang again in the second part of the program, giving four little songs that were enthusiastically received.—Cleveland Leader, December 17, 1904.

Percy Hemus, the New York singer, who made his first appearance in Cleveland, won a very great popularity by his splendid work. He opened with "Creation's Hymn," by Beethoven, and followed with a group of Schubert songs, given in an excellent manner. He possesses a magnificent baritone voice, which he uses in a dramatic and effective manner. His enunciation is almost perfect. His stage presence is good, his voice is rich and flexible, and his shading and phrasing were strikingly effective. He was recalled time after time, responding with encores that whetted the wish of the audience for more. His Scotch ballad, "Edward," was a weird number, one effective only when presented by an artist. He gave it in a dramatic manner and realistic style.

The club has been exceedingly fortunate in the selection of its soloists, but it has brought no new singer to the city in recent years who was more thoroughly satisfactory and successful than was Percy Hemus last evening.—Plaindealer, December 17, 1904.

Shotwell-Piper in the West.

THE following criticisms refer to Madame Shotwell-Piper's appearance with the Symphony Orchestra of Minneapolis, Minn.:

Madame Shotwell-Piper, soprano, was the soloist of the evening, and created a distinct success. She sang the aria from "Tannhäuser," "Dich Theure Halle." In the aria from "Le Cid" Madame Piper was better placed. Both numbers were artistically rendered and both brought forth insistent encores. Madame Piper's voice is a clear, sweet and well trained soprano, of lyric rather than dramatic quality. She sings with perfect self poise and assurance, and her charming manner and appearance add to her success.—The Minneapolis Journal, December 7, 1904.

Madame Shotwell-Piper gave an artistic interpretation of "Dich Theure Halle," from "Tannhäuser," which won the immediate approval of the audience. Her voice possesses rare musical qualities and she is herself the possessor of intelligence necessary to giving music its required finish and contour. * * * Madame Shotwell-Piper was obliged to respond with an encore, a charming work of Dvorák. She succeeded in comprehending the music as the composer meant it to be read, and her work was remarkable for its dramatic fire and the freshness of its tone production.—The Minneapolis Tribune.



Mme. Johanna Tauscher Gadecki writes
I think these antiseptic THROAT PASTILLES are excellent, and I have already recommended same to many of my friends.

SAMPLES FREE. 50 CENTS BY MAIL.

EVANS & SONS,
LIMITED,
133 William St., New York.
Montreal, London, Liverpool.

BROAD STREET CONSERVATORY OF MUSIC.
GILBERT RAYNOLDS COMBS, Director.
1331 South Broad Street, Philadelphia, Pa.
ILLUSTRATED CATALOGUE FREE.

ALFRED Y. CORNELL
TENOR.

Vocal Instruction.
503 CARNEGIE HALL, NEW YORK.
Analytical Interpretative Classes. Illustrative Circular on request.

EDMUND J. MYER

VOCAL INSTRUCTION.
SUMMER TERM AT ROUND LAKE, N. Y.
NEAR SARATOGA.
CIRCULAR SENT FREE.
318 West 57th Street, New York.

CHARTER

MACONDA

SEASON 1904-5.

Telephone:

3528 Riverside.

Management:

W. W. WALTERS. 2626 Broadway, New York.

Mary Louise Clary, CONTRALTO,
19 South Oxford St.,
BROOKLYN, N. Y.

GLENN HALL, 308 West 93d Street,
TENOR. NEW YORK.

Chicago.

CHICAGO, December 19, 1904.



ORCHESTRA HALL is a success. From every standpoint it fulfills the expectations of its builders and of the patrons of the Chicago Orchestra. Not only is it a beautiful concert hall, but the acoustics are faultless. During the past four years I have heard almost every program of the orchestra, yet at the first public rehearsal in the new hall I felt that I was listening to the orchestra for the first time, so completely do the acoustics change the tone color, the ensemble, the range of dynamic contrasts—in short, every marked characteristic. Even the personality of Mr. Thomas impresses one differently under the new surroundings and without question the change is for the better.

I remember vividly my first hearing of the Chicago Orchestra in the Auditorium some five years ago. Newly come from the great orchestras and small concert halls of Europe, it impressed me as exquisitely finished and refined. But the tone seemed small, the dynamic range limited. It was like looking at a beautiful landscape through a powerful glass. Each detail is clearly perceived, yet remains remote.

In the Auditorium one heard every effect, but as if through an invisible screen. To this was due the oft remarked want of great dynamic contrasts. To this also was due much of Mr. Thomas' apparent coldness and supposed lack of temperament. He was too far away. His public could not come in touch with him. The orchestra, too, never developed that thick, heavy ear filling tone which all European orchestras of note possess.

Now we know why. In the new hall a fortissimo becomes a fortissimo of power, weight and volume. Again a pianissimo can be obtained which would be lost in a larger or less perfectly built hall. For example, in the Beethoven romanza for violin and orchestra in some of the very soft, sustained passages, even above the velvety tone which Mr. Kramer drew from his instrument, one could hear the impact of his fingers upon the fingerboard, a sound so faint that it would be inaudible in the average drawing room.

But while revealing unexpected possibilities in point of shading and tone volume on the part of the orchestra, and previously unknown qualities of warmth, temperament, humor and sympathy on the part of Mr. Thomas, the new hall also brought out some defects in the orchestra which formerly were unnoticed. The much vaunted ensemble of the strings is not so smooth and faultless after all.

Both first and second violins can scratch occasionally, and now and then some one plays out of tune.

The orchestra has not yet adjusted itself to these new conditions. The basses often were rough, too loud and far from clear in some passages in the B flat symphony. But after one or two more concerts the orchestra will doubtless have accustomed itself to the new conditions, and before the season ends we will again hear the same smooth, even ensemble in the strings for which the orchestra has long been famed.

Friday's program being devoted entirely to Beethoven, the brass was used but sparingly. However, neither here nor in the woodwind was there any noticeable change as in the strings.

The hall was filled from floor to gallery, and everywhere was heard enthusiastic praise for the new hall.

The program presented Beethoven's fourth and seventh symphonies, his romanza in F for violin, beautifully played by Mr. Kramer; the "Coriolanus" overture and the overture, op. 133, for strings.

The new hall is a delight to the eye as well as to the ear. An audience of some 2,200 persons thronged to it on last Wednesday evening, the occasion of its formal opening and dedication, and all were delighted with the symmetry of its proportions and the simplicity and taste of its decorations. The room is wider than it is long; the stage, being at the west side of the auditorium, is oblong in shape, and back of it is a half dome with three banks of gilt organ pipes. The stage and the auditorium, with its boxes and two balconies, besides the main floor, are tinted throughout a delicate cream color ornamented in panels with bas-relief festoons of the Louis XV period. Three bands of incandescent lights cross the auditorium in a graceful arch, the proscenium arch carries a shaded rim of lights, and a similar shaded line of lights crosses the dome horizontally. The pitch of the balcony is rather steep, but not disagreeably so, and the seats throughout the house are roomy and comfortable.

The dedicatory ceremonies were marked by simplicity. After the opening number, "Hail, Bright Abode," from "Tannhäuser," by the combined choruses of the Apollo and Mendelssohn clubs and the orchestra, George E. Adams, of the Orchestral Association, made a brief dedicatory address. He said in part:

"The erection of this home of music is notable in more ways than one. That in this eager, driving, industrial city nearly \$750,000 could be raised by voluntary contributions, not for profitable enterprise, but to aid the highest manifestation of the most spiritual of all the arts, is of itself significant. But the true significance of the fact lies in the source from which the money comes. It is not the easy

gift of millionaires. There are more than 8,000 contributors. They represent the rich, the well to do, and the poor. * * *

"Nor need we suppose that a contributor, large or small, to this orchestral fund is moved solely by love of music. He may be swayed partly or altogether by civic pride. * * *

"Whatever Chicago may be hereafter, up to this time she has been the most public spirited city in the world. We are proud of our rapid growth in wealth and population, but we are not satisfied with the merely industrial achievements of our city—we demand something more and something better. * * *

"One thing more. We have built here a noble hall of music. It is a merely material structure of brick, and stone, and steel. We have not, and we cannot, put into this building its living soul. That is a task for other hands than ours.

"Mr. Thomas and gentlemen of the orchestra, we hope and believe that this building will outlive every one of you and every one of us. We hope and believe that it will stand for generations to come. But if it stands for centuries it will not outlast the beneficent influence which you have bestowed upon the higher life of the American people."

A great demonstration followed this speech, but Mr. Thomas only responded by proceeding with the program. This comprised in full the "Tannhäuser" overture, Strauss' tone poem, "Death and Transfiguration," the Beethoven fifth symphony and the "Hallelujah Chorus" from "The Messiah."

Mr. Thomas is delighted with the new hall, and has expressed himself in his usual decided fashion. Speaking to a reporter of the Chicago Record-Herald he said:

"I consider the acoustics of the new hall to be the best

CHICAGO MUSICAL COLLEGE

Established 1887.

Dr. F. ZIEGFELD, President.

College Bldg., 202 Michigan Boulevard, Chicago.

The largest and most complete College of Music and Dramatic Art in America.

Has the strongest faculty ever assembled in a School of Musical Learning.

SCHOOL OF MUSIC

ACTING,

ELOCUTION, OPERA,

MODERN LANGUAGES.

BOARD OF MUSICAL DIRECTORS:

Dr. F. ZIEGFELD,

DR. LOUIS FALK,

HANS VON SCHILLER,

BERNHARD LISTEMANN,

HERMAN DEVRIES,

ARTHUR SPEED,

HART CONWAY, Director School of Acting.

Catalog mailed free.

EMILE SAURET,

WILLIAM CASTLE,

RUDOLF GANZ,

THEODORE SPIERING,

FELIX BOROWSKI,

CHICAGO ADVERTISEMENTS

OTTO KAR MALEK

Bohemian Piano Virtuoso. Season 1904-5. Management: BENNETT GRIFFIN, 1709 Railway Exchange Bldg., CHICAGO.

HELEN BUCKLEY, Soprano

8202 Beacon Street, Chicago.

MINNIE FISH-GRIFFIN, Soprano,

Address: 516 Fine Arts Building, CHICAGO.

ELIZABETH BLAMERE SOPRANO

Address 619 Fine Arts Bldg., or Bureau of Fine Arts, CHICAGO.

COLUMBIA The "Progressive School."

Muso. Acting. Elocution. KIMBALL MUSIC. HALL.

Jackson Blvd. and Wabash Ave., Chicago. Call or write for handsome catalogue, mailed free

ARTHUR M. BURTON,

BARITONE.

Management: BENNETT GRIFFIN.

1709 Railway Exchange Building, Chicago.

KARLETON HACKETT, TEACHER OF SINGING,

Kimball Hall, Chicago.

TWENTY-SECOND YEAR.

1902-1905.

Mrs. REGINA WATSON'S SCHOOL

for the

HIGHER ART OF PIANO PLAYING.

207 Indiana Street.

Chicago, Ill.

MARY WOOD CHASE,

CONCERT PIANIST.

Address all communications to Hyde Park Hotel, CHICAGO.

MAUDE FENLON BOLLMAN,

SOPRANO.

Concerts, Recitals, Oratorio, Rockford, Ill., and 838 Fine Arts Building, Chicago.

HOWARD D. SALINS

VIOLINIST AND TEACHER,

1709 Railway Exchange Building, Chicago.

CLARENCE DICKINSON

CONCERT ORGANIST.

LECTURE RECITALS.

628 Wino Ave Building, Chicago

ARTHUR BERESFORD,

BASS-BARITONE.

Oratorio, Concerts and Recitals. Vocal Instruction; Coaching in Oratorio a specialty. Fine Arts Building, Chicago, Ill.

WM. H. PONTIUS,

Teacher of Voice and Artistic Singing. Repertoire, Harmony and Composition. Studio: Dubuque, Ia.

HOWARD WELLS,

PIANIST.

Management: BENNETT GRIFFIN.

1709 Railway Exchange Building, Chicago.

CAROLYN LOUISE WILLARD

PIANIST.

Address: Bush Temple, Chicago.

VERNON d'ARNALLE

BARITONE.

Permanent Address: Fine Arts Building, CHICAGO.

of any where I have ever conducted an orchestra or have been a listener. The same is true of the quality of the tone. I have never heard anything that would surpass the effects possible in our new home. * * *

"I have either played or been an auditor in every prominent hall in the world, with the exception of the new one in Leipsic and one or two others recently constructed, and not one of these famous places is the equal of our building. Why, they can't do such things abroad. They haven't money enough, and what money there is doesn't go to musicians." * * *

"We are now in the same room with the audience. What chance is there for the tone to get out if an orchestra is cooped up on a stage? An orchestra has no business playing in a theatre; its need is for a specially constructed hall."

Music During the Week.

In the meantime last week was a busy one musically aside from the all important event above chronicled. Sunday afternoon Hofmann played his return engagement in Music Hall, and Pachmann gave his second Chopin recital in the same hall on Wednesday evening, which I was unable to attend.

A program of compositions by Chicago composers was given in Music Hall on Monday afternoon under the auspices of the Chicago Bureau-Agency of Music, which is reviewed elsewhere in these columns, and on Tuesday evening the Chicago Madrigal Club gave its first concert for this season.

Hofmann.

Hofmann was in magnificent form, and his second recital impressed the musicians of the city more deeply than any previous appearance of his here. His program was unusual—Beethoven's seldom played sonata, op. 22; three charming pieces of antique program music; Rameau's "Le rappee des oiseaux" and "Le Tambourin" and Couperin's "La Tenebreuse"; Schumann's "Carnival"; nine Chopin studies; three transcriptions, Gluck-Sgambati, Schumann-Tausig and Schubert-Liszt; the Tchaikowsky "Humoresque" and the Liszt tenth rhapsodie—truly a formidable list. But he delivered all with his accustomed ease and quasi-indifference, with all the superlative technical command, all the wealth of poetry and temperament, all the splendid intellectual grasp that stamp him as one of the very foremost artists of the day.

Karl Reckzeh's Recital.

Karl Reckzeh's program of concertos in Music Hall on the afternoon of Saturday, December 10, which was given under the auspices of the Chicago Musical College, attracted the usual large audience. He was heard in the Beethoven E flat, the Mozart C minor and the Liszt E flat concertos, and gave a very worthy account of himself in all widely diversified works.

What most impresses one with the young artist is not his technic, though that is highly commendable, nor yet his very worthy musical qualities and attainments, but rather the fact that, as one of the busiest teachers in Chicago—for, like all his colleagues at the college, his teaching time is always filled—he yet finds time not merely to play frequently in public, but to add constantly to his repertory such important works. His programs are always of the most serious character, for his artistic

ideals are of the highest, and his career in Chicago, which has already brought him to a position of honor, has been marked by a steady, healthy growth, which registers itself in the ever increasing demand for his services in concert and recital.

American Conservatory Recital.

The afternoon of Saturday, December 17, in Kimball Hall, Theodore Miltzer, pianist, William Howard Eis, violinist, and Mrs. Paulina Newhouse, soprano, gave a recital under the auspices of the American Conservatory. Mr. Miltzer, a talented young pianist, whose previous appearances have been duly chronicled in THE MUSICAL COURIER, played the Beethoven sonata, op. 22, the Chopin G major nocturne and C sharp minor scherzo, and the Liszt fourteenth rhapsodie. He displayed a clean, well developed technic, a tone that is full of more than usual carrying power, and that is capable of much modulations. His interpretations are sincerely musical if not as yet broad or dramatic, and he plays with poise and control. Mr. Eis was heard in the Melville romance for violin, in which he gave a very satisfactory account of himself, and Mrs. Newhouse added to the program songs by Chaminade, Buck and D'Hardelot, singing with admirable taste. The concert was largely attended.

GLENN DILLARD GUNN.

CHICAGO NOTES.

Chicago Composers' Program.

The third program of the Chicago Artists' Series, given by the Chicago Bureau-Agency of Music, took place on Monday afternoon, December 12, at Music Hall. The program consisted of works by Chicago composers, the artists being Regina Watson, pianist; Florence Kerby, reader; Walter Spry, pianist; Arthur Dunham, organist; Garnet Hedge, baritone, and G. A. Schaffer, accompanist. Mr. Spry's numbers consisted of allegro giocoso from the suite in E flat, by Walter Spry, his second group being the "Exhilaration," by Sherwood, Seeböck's "Minuet l'Antico," and his own "Intermezzo Scherzando." Mr. Hedge sang three new Scotch songs, by Grant Schaffer, the composer accompanying him. Arthur Dunham was heard in two of his charming numbers for the organ. The last part of the program was given up to the presentation of the new musical setting made by Regina Watson for the poem of "Judith and Holofernes," by Aldrich, Miss Kerby reading the poem with the composer at the piano. The next program of the Artists' Series will be given on January 23 in place of January 9, as already announced.

Chicago Bureau-Agency.

The Chicago Bureau-Agency of Music has just signed a contract with S. Coleridge-Taylor, the famous English composer and conductor, for next season, and will have exclusive control of his American tour. Mr. Coleridge-Taylor came to this country in September to conduct the festival performances of the Coleridge-Taylor Society of Washington. He gave but two or three other concerts in America, and has returned to England, where he now assumes charge as conductor of the Handel Society, one of the oldest and best known societies in England. Many of the most prominent choral societies in America desired to secure Mr. Coleridge-Taylor this season, and they will doubtless be glad to know that he is to revisit our coun-

try for the purpose of making a tour and conducting such organizations in performances of his own works. Mr. Coleridge-Taylor is now considered one of the foremost conductors of the world, and last year conducted nearly every choral society in the British Isles besides his regular work as conductor of his own orchestra and his duties as professor of music at Trinity College.

Genevieve Wheat.

Manager Dunstan Collins announces that he has booked the gifted young contralto Genevieve Wheat for a two weeks' tour with the Theodore Thomas Orchestra next May. Miss Wheat has just returned from a very successful tour with the Pittsburgh Orchestra, under Emil Paur, and brings with her many flattering press notices, of which the following are herewith quoted:

Miss Wheat's "Loreley," with the orchestra, and two songs, with piano accompaniment, were most artistically done.—Morning Republican, Findlay, Ohio, November 18.

Genevieve Wheat, the new contralto's first appearance on a Youngtown stage was a triumph. She was greeted with most enthusiastic applause.—Youngtown Telegram, November 16.

Genevieve Wheat, of Pittsburg, possesses a rarely beautiful voice of remarkable volume and range.—Wheeling (W. Va.) News, November 20.

Genevieve Wheat has a true contralto voice of unusual power and great beauty of tone.—Pittsburg Gazette, November 13.

Miss Wheat is a pupil of James Stephens Martin, of Pittsburg.

Elizabeth Blamere.

Elizabeth Blamere, the gifted Chicago soprano, has the following engagements to announce:

January 4—Prominent society wedding.

January 6—"Messiah," Oak Park.

February 8—Cleveland.

February 28—Cherokee, Ia.

March 1—Mitchell, S. D.

March 2—University place (Lincoln, Neb.).

March 3—Carthage, Mo.

March 4—Wichita, Kan.

March 6—Grand Junction, Col.

March 7—Denver.

March 8—Fort Collins, Col.

March 9—Greeley, Col.

In April, with Evanston Musical Club in Elgar's "King Olaf."

These engagements have been successfully filled:

December 9—With great success at Arche Club.

December 14—Private engagement.

A few recent press notices may be mentioned:

Indeed, so enthusiastic did the audience become during the rendition of the "Inflammatus" that its repetition was demanded as an encore, this occurring for the first time in the history of the Choral Union. The soprano solo in this number was sung by Elizabeth Blamere, she leading in the honors accorded its rendition. Through out the entire work Miss Blamere sang her solos creditably and is justly ranked as a true artist.—Madison (Wis.) Democrat, December 6.

When in conclusion, the pure, fresh, limpid, cultivated and flexible voice of Miss Blamere rang out in the "Inflammatus," the audience was carried beyond itself, and the vocalist found herself compelled to

PAULINE WOLTMANN-BRANDT,
MEZZO-CONTRALTO.
Concerts, Oratorios, Recitals.
Address: 325 Garfield Boulevard, Chicago.

CHICAGO ADVERTISEMENTS.

Milton B. GRIFFITH, TENOR,
Kimball Hall Chicago.

ALLEN SPENCER,
PIANIST.
Concerts, Recitals.
Address: KIMBALL HALL, CHICAGO.

HARRISON WILD CONCERT ORGANIST.
Studio 6,
241 Wabash Ave.,
CHICAGO.
Piano and Organ Instruction.

The HEINZE SCHOOL of Artistic Piano Playing.
VICTOR HEINZE, Director.
LESCHETIZKY PRINCIPLES.
Send for Pamphlet, etc.
CHICAGO: Fine Arts Building.

KARL RECKZEH,
PIANIST.
Address: 302 Michigan Avenue, Chicago.

WALTER SPRY,
Pianist and Teacher,
Sherwood Music School,
Fine Arts Building, CHICAGO.

FLORENCE MARION PACE,
SOPRANO.
Address: No. 9 Aldine Square,
Chicago.
Telephone: Douglas 7301.

MARY PECK THOMSON,
SOPRANO,
620 Fine Arts Building, CHICAGO.
SIGNOR JANNOTTA,
VOICE CULTURE,
Coaching a specialty.
620 Fine Arts Building, Chicago.

American Conservatory,

KIMBALL HALL BUILDING, Wabash Ave. and Jackson Boulevard, CHICAGO.

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.

Among the sixty eminent instructors the following might be mentioned:
PIANO—JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN SPENCER, GUSTAVE MURDOUGH, HENRIOT LEVY, J. CLARK WILLIAMS.
SINGING—KARLETON HACKETT, EDWARD C. TOWNE, RAGNA LINNE, MARCEL GOODWIN, LOUISE BLISS, GRACE DUDLEY.
ORGAN—WILHELM MIDDLEBACH, VIOLIN—JAN VAN GORDT, HERBERT BUTLER, THEORY, COMPOSITION—ADOLF WEIDIG, HUBBARD W. HARRIS.
JOHN J. HATTSTAEDT, President.
Catalogue mailed free.

FRANK A. MORGAN,

President of the Mutual Lyceum Bureau and Manager of Musical Artists and Concert Tours.

SUITE 55 AUDITORIUM BUILDING, CHICAGO.

We negotiate with and can furnish high class American and Foreign Artists.

Telephone: HARRISON, 4365.

MRS. THEODORE

WORCESTER,

Management Bureau of Fine Arts,
713 Fine Arts Building, Chicago.

PIANIST.

THE SPIERING QUARTETTE TWELFTH SEASON.
BENNETT GRIFFIN, Manager.
Address 202 Michigan Avenue, CHICAGO.

MARC LAGEN, TENOR.

Management DUNSTAN COLLINS, 1709 Railway Exchange Bldg., Chicago.

Genevieve Wheat, Contralto.

CONCERTS, RECITALS and ORATORIO.

Management: DUNSTAN COLLINS, 1709 Railway Exchange Bldg., CHICAGO.

repeat the exacting solo, which she did, if possible, with even more brilliancy than at first.—Wisconsin State Journal, December 6.

At the American Conservatory.

An excellent recital was given Saturday afternoon at Kimball Hall by Helen B. Lawrence, pianist and Louise Blish, contralto. Miss Lawrence commands over an extended technic and plays with animation and brilliancy. Though somewhat nervous, she acquitted herself most creditably.

Miss Blish is a sincere and hard working artist, who always sings with a complete understanding and mastery of the work she undertakes. On this occasion she sang well selected groups of songs by Schumann, Brahms, Strauss and Wolff, which were much enjoyed by the large audience. The recital was under the auspices of the American Conservatory.

"The Messiah."

The Apollo Club announces two performances of Handel's popular oratorio "The Messiah," on Christmas night, December 25, and Monday night, December 26. The following soloists have been engaged: Mme. M. Hissem de Moss, Pauline Woltmann, Theodore van York, Herbert Witherspoon.

Pupil of Mrs. Durno Collins.

Blanche St. John-Baker, a pupil of Jeannette Durno-Collins, gave a recital in Grafton, N. Dak., on December 7. The local press made the following comments:

Each piano solo on the program but more fully convinced the hearers as to Mrs. Baker's exceptional talent and ability. She certainly excels in technic, clearness of expression, delicate shading and phrasing. Her interpretation of Chopin's ballade, op. 47, was especially good. Her work, in fact, has the individuality of a finished artist.

Those who were so fortunate as to be of the audience that assembled at the Methodist church on last Wednesday evening, during the recital of Mrs. B. St. John-Baker, feel that they have made a closer acquaintance with such masters in the musical world as Beethoven, Chopin, Schubert, Moszkowski and others. Those who have given the biography and music of these artists any attention felt the personality of the composer brought vividly to them through Mrs. Baker's subtle and sympathetic interpretation of the selections. And therein lies Mrs. Baker's success as a performer, and as an instructor; her superiority in technic, delicacy and perfection of touch and sympathetic and artistic shading and phrasing—without which there can be no perfection in music, and without which no pupil can develop into a true musician.

Vernon d'Arnalle.

Mr. d'Arnalle's success is always assured, as the following press notices will tell:

Vernon d'Arnalle, the baritone, is a most artistic young singer. He has a fine vocal organ, keen musical intelligence and an excel-

lent stage presence. His song in the first act was well sung and was thoroughly appreciated by the audience.—St. Paul Globe, December 2, 1904.

One of the most pleasing of the visiting artists, who sang Valentine, has a voice of velvet and his performance was artistic to a degree.—St. Paul Dispatch, December 2, 1904.

Mr. d'Arnalle's voice is fine in quality and rich in shading. Particularly was this evident in the ever exquisite "Even Bravest Heart," which he sang with great tenderness.—St. Paul Star, December 2, 1904.

Herbert Witherspoon.

Herbert Witherspoon, the popular American basso, will make his only appearance in a recital in Chicago, under the direction of F. Wight Neumann, at Music Hall, New Year's Day, Sunday afternoon, January 1.

Howard Wells.

Howard Wells, the talented Chicago pianist, is steadily pushing his way to the front. His numerous engagements show that he is rapidly gaining great popularity. Among his future engagements the following might be mentioned: January 5, Menominee, Mich. (joint recital with Arthur Burton); January 30, Janesville, Wis. (return engagement); January 31, Beloit, Wis.; February 7, Fond du Lac, Wis. (return engagement); February 8, Ripon, Wis.

Cunningham Engagements.

UNDER the able management of Fitzhugh W. Haensel, Claude Cunningham, the gifted baritone, is rapidly coming into his own, and the demand for his services in oratorio and recital is growing constantly. On Monday, December 19, Cunningham sang at the Bagby Morning Musicales, in the Waldorf-Astoria, with Madame Ackté.

December 25 he will be the soloist at the Sunday evening concert in the Majestic Theatre, after singing a song recital in the afternoon out of town. Cunningham is planning a Southern tour after the holidays, and his manager reports a most satisfactory filling of the dates in that section. From the West, too, there comes a more than encouraging demand for Cunningham, especially in recital work. January 2 he will appear at the Country Club of Lakewood, N. J.

Wheeler in New Haven.

FREDERICK WHEELER, the baritone, sang at a performance of "The Messiah" in New Haven, Conn., Thursday of last week. Mr. Wheeler is rising to the place of eminence his merit as a singer deserves.

NEW PUBLICATIONS.

Thy Parting Kiss.—Song for high or low voice. By Walter S. Young. Published by G. Schirmer, New York.

Being a singer himself, Mr. Young has guarded against faults that spoil many songs. Above all a love song should never be too ornate, and in this impassioned song the singer-composer has adhered to directness and simplicity in having the music reflect the sentiment of the words. The poem, by the way, is also by Mr. Young. "Thy Parting Kiss" can be sung effectively by either tenor or baritone. In either key, D flat and B flat, the compass lies well within the ranges of both voices.

Croxtan in "The Messiah."

DURING Christmas week Frank Croxtan, the basso, will sing in "The Messiah" with the Washington Oratorio Society Christmas night, with the Handel and Haydn Society, of Boston, Monday night, December 26, and with the New York Oratorio Society, December 30 and 31.

A Becker Pupil's Recital.

HENRIETTA A. BARBIER, a pupil of Gustav Becker, gave a recital at Hasbrouck Hall, Jersey City, recently. Mr. Becker and William G. Jones, violinist, assisted. A local paper said: "The audience showed by their applause that they enjoyed the musical treat."

Sherwood Music School,

FINE ARTS BUILDING, CHICAGO.

All Branches Taught.

Musical Directors: Wm. H. Sherwood, Arthur Beresford, Genevieve Clark-Wilson, Walter Spry, Adolph Rosenbecker, Eleanor Sherwood.

SHERWOOD & BEACH, Managers.

RARE OLD VIOLINS

Remarkable values in fine old instruments from \$50 to \$10,000. Largest and finest collection in the world. Send for a copy of our Catalog, just issued, containing Biographies, Facsimile Labels, Etc. Easy Terms. LYON & HEALY, 133 Adams St., CHICAGO.

CHICAGO ADVERTISEMENTS.

The Chicago Bureau-Agency of Music

INCORPORATED.

ANNE SHAW FAULKNER, Manager.
FINE ARTS BUILDING, CHICAGO.

OFFICERS: Mr. ARTHUR BIRRELL, President
Mr. FREDERICK HERMAN GADE, Vice-President
Mr. GUY BARRY, Secretary
Mrs. ANNE SHAW FAULKNER, Treasurer

We refer by permission to Prof. A. A. STANLEY, A. M., Professor of Music, University of Michigan; Mr. CHARLES C. CURTIS, Director of the Fine Arts Building; Mr. CLAYTON F. SUMMY, of the Clayton F. Summy Co., Music Publishers; Mr. PHILIP A. OTIS, Secretary of Chicago Orchestral Association, Mrs. FANNIE BLOOMFIELD ZIEGLER, Concert Pianist.

Acts as agents for Artists, Conducts Teachers' Exchange and Choir Bureau.

Prepared to fill engagements for Festivals, Oratorio Societies, Clubs, Lecture Courses, Concerts, Recitals, etc.
Management of Concerts and Recitals a special feature.
Connection with leading Eastern managers.

CORRESPONDENCE SOLICITED.

BUSH TEMPLE CONSERVATORY,

KENNETH M. BRADLEY, Director.

N. Clark St. and Chicago Ave.,
CHICAGO.

The Leading Conservatory
of Music, Elocution,
Oratory and Languages.

BOARD OF EXAMINERS:
Fannie Bloomfield Ziegler, Dr.
Charles E. Allen, Kenneth
M. Bradley, Carl Bruckner,
Frederick A. Stock, Mme.
Julius Wagner, Ottokar
Malek, Clarence Dickinson,
George Busch and Emilio
Leclercq.

The Bush Temple Conservatory announces the exclusive
teaching engagement of Mrs.
Hazel Williams, vocalist.

Applications for catalog and
admission address to
M. C. SCHMIDT.



BUSH TEMPLE OF MUSIC

WILLIAM H. SHERWOOD

Concerts, Recitals and Lecture-Recitals,

Fine Arts Building, CHICAGO.

MARION GREEN,

BASSO CANTANTE.

Management: DUNSTAN COLLINS,
1709 Railway Exchange Bldg., CHICAGO.

ELLA STARK

Concert Pianist.

ADDRESS MANAGERS: THE CHICAGO BUREAU-AGENCY OF MUSIC;

Or BENNETT GRIFFIN, 1709 Railway Exchange Building, CHICAGO, ILL.

L. A. TORRENS,

Vocal Instruction.
Choral Conducting.

904 Steinway Hall, Chicago.

JOHN B. MILLER

Tenor,

202 MICHIGAN AVE., CHICAGO.

Mrs. Willard S. Bracken,

CONTRALTO.

Mgt. DUNSTAN COLLINS,

1709 Railway Exchange Bldg., CHICAGO.

RUDOLPH GANZ.

ADDRESS

202 Michigan Boulevard,
CHICAGO.

Jeannette DURNO-COLLINS

Management Dunstan Collins, 1709 Railway Exchange Bldg. Chicago

BALTIMORE.

BALTIMORE, Md., December 15, 1904.

AMONG active musicians in Baltimore may be named Joseph Kimmel, Frank and Charles Kasper, Albert and Paul Grossi, Charles Arndt, Margaret G. Desmond, John and William Cutty, John G. Geyer, Stanley R. Ensey, J. K. Hoffman, Edwin G. Gurney, Raymond Gurney, Charles B. Baldwin, John Cole, Henry C. Detzel, Harry Ernst, Louis and Peter Ferrari, Harry G. Eben, Robert L. Haslup, William A. Rosenberger, Minnie Iron.

In the Jewish Temple, Oheb Shalom, Jennie Gardner Stewart, Eleanor Chase, Isabel Garrison and Frances Woolf are the sopranos; Mrs. Z. M. Addison, Lila Snyder, Mrs. H. van Lear, Edna Rosenfeld, altos; Rev. H. N. Heller, Dr. Richard Uhlig, J. H. Plunkett, tenors, and Samuel Metzger, J. W. Schiffer, basses. The organist is Alphonse Schenuit, choirmaster Edw. Heimendahl. Isaac Strouse, Henry Soneborn, Kaufman Katy and Louis N. Adler are among the leading men in this house of worship.

In Grace Episcopal Church, whose choir work is noted in the city, F. W. Wolff, graduate of Leipsic Conservatory, pupil of Richter, Wenzel and Paul, and a most serious and progressive choir spirit, is organist and choirmaster. Here the sopranos are Mrs. Richard Ortmann, Miss Chase, Ada Schaeffer, Alma Walter, Ida Curlett, Johanna Moore; altos, Mrs. William Groppe and Mrs. William Bordley, Helen Riffardi and Nellie Sillman; tenors, J. Konrad Uhlig, Carl S. Wright, Ellwood A. Green; basses, William Groppe, Elmer Gens and Isaac S. Mediar. Among the pillars of this church are Louis McLane Tiffany, Robert Atkinson, S. Tagart Steele, R. W. Price, George R. Gaither, P. Macaulay Birkhead. This church has just passed through its fifty-second anniversary celebration, of which the choir service bore large and efficient part.

The same gifted and energetic organist, Miles Farrow, has charge of the choirs of St. Paul's and Christ Church. Spohr's "Judgment" in the former and "The Messiah" in the latter were recent works done. A vested boy choir has

been introduced into the services of the Church of the Incarnation, Lutheran service.

"Parsifal" held the centre of the stage in Baltimore this week. The opening was one of the most brilliant ever known of its kind. In the audience were Governor and Mrs. Warfield, Secretary of State and Mrs. Tilghman, President Ira Remsen, of Johns Hopkins University, and Mrs. Remsen; Prof. and Mrs. Henry Wood, the Fords, the Nicodemuses, Capt. and Mrs. Brownson, the Mayor and Mrs. Timanus, the Wardens, Turnbills, Bonapartes, Booths, Keys, Manson-Smiths, Randolphs, of the conservatory; Mesdames Jas. M. Thompson, Richard Cromwell, Isabel Dobbin, Fannie Gray; Geo. H. Williams, Dr. Shearer, Prof. A. Marshall Elliott, W. Hall Harris—in fact the best culled from the musical and social life of Baltimore. The Knabes, Stieffs and many resident musical people gave way to the many visitors in the city and went during the week. From the attendance during the week it is safe to say that the theatre could be well filled for an indefinite length of time.

It was a source of intense gratification to all concerned to find that comments upon the Baltimore concert of the Washington Symphony Orchestra under Reginald de Koven were most commendable and encouraging. Wherever suggestion has been offered in real musicianly spirit no one could be more grateful for same or more ready to profit by it than the generous and whole souled director, whose sole aim in work is the advancement of musical interests in the South. Emanuel Wad, of the Peabody Conservatory, is to sing with the Washington Orchestra in Washington Sunday evening.

Alan Haughton, tenor; George Wagner, bass; Georgia Nelson, Eva Wentz, soprano and contralto; George Simon, accompanist, compose a "Peabody Quartet" in Baltimore which is doing good work and is much sought after. These people should now exchange with one of the new Washington quartets, and show each other how they are getting along. J. C. van Hulsteyn, violinist, and Howard Brockway, pianist, of the conservatory, gave the last concert there. Schumann sonata in A minor, for piano and violin, the second movement of Godard's "Concerto Romanesque," a Sinding adagio, compositions by Mr. Brock-

way, De Pauw's reverie for violin, and Bach's prelude and fugue arranged by Liszt were on the program. The attendance is always good at these concerts. J. C. van Hulsteyn, first violin; Charles F. Kramer, second violin; Howard R. Thatcher, viola, and Alfred Fürthmaier, cello, have formed themselves into a string quartet that certainly would be glad to confer with the Unschuld Piano Quartet of Washington as to exchange of pulpits. Mr. Randolph will play with the Kneisel Quartet on the 17th.

Miss Place is head of music in the public schools of Baltimore. Mrs. H. A. Cobb is teacher of a model school for music teachers. Miss Keith is secretary of the Peabody. Mrs. Gilbert Smith, of the family of Smith and Young piano people in Baltimore, is an active music lover.

Among the writers about music who have influence in Baltimore music life are O. B. Boise, teacher of harmony at the Peabody, a man of much learning, deep thought, reserved manner and gentle, generous nature, well known among musicians throughout the country; Thomas S. Baker, associate professor of the Johns Hopkins and a basso of value; Wilberforce G. Owst and Miss Rosenheim, who is a successful vocal teacher. A recital given recently by the latter had a success with a large audience. One of her pupils, Doris Goodwin, is starring with the "Fortune Teller." The late Mrs. Amos Harryman, who was admired as first soprano at the Baltimore Cathedral, was another, in regard to whose loss many comments are heard.

Copies of THE MUSICAL COURIER may for the present be found by addressing the Baltimore News Company, 318 West German street. Current and back numbers may be had here.

FANNIE EDGAR THOMAS.

Barrow Gets Three Recalls.

FRIDAY evening of last week Edward Barrow sang the "Prize Song" at the lecture-recital given by Walter Damrosch before the Brooklyn Institute. The tenor was obliged to respond to three recalls. Earlier in the week he sang at Mrs. Coe's residence in Manhattan. Janet Spencer, the contralto, and Ysaye also appearing. Barrow is rapidly forging ahead of many others in the race, due to a fine robust tenor voice and warm temperament.



WILLIAM J. FALK,
Accompanist.
INTERPRETATION AND ARTISTIC FINISH.
1435 Madison Ave.
Has coached Mrs. Josephine Jacoby, Miss Carrie Bridgwell, Mr. Emilio de Gogorza, Mr. Edward Johnson, Mr. John Young, Mrs. Marie Rappold and other artists.

DR. CARL E. DUFFT.
Studio: 30 E. Twenty-third st., New York City.
July and August, Chautauqua, N. Y.

L. T. GRUENBERG,
PIANO INSTRUCTION.
125 East 103d St., New York City.

JULIE WEINSTEIN,
First Prize of the Royal Conservatory of Liège.
Recitals, Concerts, Ensemble, Instruction.
Address care N. Weinstein, 949 Broadway, New York.

FRANK CROXTON, BASSO.
140 W. 42d St.
MANAGEMENT: HENRY WOLFSOHN.

CORINNE WELSH, Contralto.
Phone: 1281-79th.
61 East 86th Street, New York.

Golden Days. High voice (F). 50c.
Low voice (C).

Donald. . . . High voice (E flat). 60c.
Low voice (B flat).

TWO NEW SONGS

—BY—
W. RHYS-HERBERT.

Worthy the attention of every singer, and for which we predict great popularity both for Concert and Drawing Room.

Send for our Catalogues and Thematic Pages of RHYS-HERBERT'S Quartet Arrangements for Male, Female and Mixed Voices.

J. FISCHER & BRO.

7 & 11 Bible House, NEW YORK.

SCHOOL FOR PIANOFORTE
AND MUSICAL THEORY.
MRS. CLARA A. KORN, Director.
60 Springdale Ave., East Orange, N. J.
MME. NOEMI FORNIER,
PIANIST, ACCOMPANIST.
Recitals, Piano Teaching. Lessons at studio or residence.
138 Fifth Avenue, New York.



MARTHA MINER
SOPRANO
214 E. 15th STREET.
Phone, 3924 Gramercy.

OPERA. DRAMA.
Stanhope-Wheatcroft Dramatic School.
THREE MONTHS OPERATIC COURSE OPENS JANUARY 9.

Address ADELINA STANHOPE-WHEATCROFT, Director, 31 West 31st Street, NEW YORK.

EXPRESSION BY **JOHN HOWARD** FIVE DOLLARS.
IN SINGING BY **HOWARD**
Including Over THIRTY Written Lessons for Developing the Voice.
Descriptive circular, with one written lesson free, on application.

MARGARET KEYES, CONTRALTO,
2469 Broadway.
PHONE: 2348 RIVER.

MRS. HENRY SMOCK BOICE VOICE and the ART OF SINGING
Concentration of Tone, Clear Enunciation, Correct Breath Control, Lost and Injured Voices Restored, Italian Method, Successful with Male Voices, References.

E. B. KINNEY, Jr.,
Vocal Instruction.
Tuesday and Friday: 11 W. 21st St.
Other Days: 230 W. 107th St.



THE AMERICAN INSTITUTE OF APPLIED MUSIC
(THE METROPOLITAN COLLEGE OF MUSIC).
212 West 50th Street, NEW YORK CITY.
EDGAR O. SILVER, President.
The Faculty and Examiners: William Mason, Albert Ross Parsons, Harry Rowe Shelley, Paul S. age, Paul Ambrose, H. Rawlins Baker, Herwegh von Ende, Kate S. Chittenden, William F. Sherman, Geo. Coleman Gow, McCall Lanham, Mina M. Brudee and others.
The advantages are unequalled in America. Nineteenth Year begins September 26, 1904.
Send for Circulars and Catalogues. KATE S. CHITTENDEN, Dean of the Faculty.



WM. A. BECKER
The Great American Pianist,
SECOND EUROPEAN TOUR BEGINS IN OCTOBER.

"Becker's playing shows the grand mastery."—Leipzig *Musikzeitung*.
"Becker is a piano poet. He has a soft, elastic touch, immense technique, splendid dynamics and deep expression."—Dresden *Neueste Nachrichten*.
"He has beauty of tone and executive brilliancy. The spirit was generally penetrating."—London *Daily Mail*.

IN EUROPE AFTER OCTOBER 1st.

Address care HERMANN WOLFF MUSICAL BUREAU,
Berlin W., Flottwell St. 1.

PARIS.

**SOLO ORGANIST at
ROYAL COURTS**
Roumania, Hungary,
Wurtemberg.
SIX YEARS PUPIL of
ALEXANDRE GUENANT.
Soloist Paris
Trocadero, etc.

GUSTIN WRIGHT

Organiste de l'Eglise
de Passy.

19 Rue Cortambert,

PARIS.

1904-5 Season
greatest concert tournee
of any organist in
Europe with orchestra.
Strasbourg, Stuttgart,
Nürnberg, Prague,
Brinn, Innsbruck,
Budapest, Bucharest,
Warsaw, Moscow.

PARIS.

SCHOOL FOR ACTING.

EMIL BERTIN,

1er Régisseur de la Scène de l'Opéra Comique.
Stage Practice. In Cost.
41 rue des Martyrs, Paris.

DELLE SEDIE, Paris.

Pure Italian Method. Complete course. Stage
practice. Voice, lyric, declamation, language, sol-
fège, ensemble music, mise-en-scène.
Class and single lessons.
Regular course, three years. Terms moderate.
30 rue St. Petersburg.

WAGER SWAYNE

18 Rue Antoine-Roucher (Autoull), PARIS.

Mlle. M. MARTINI

(Of the Grand Opera, Paris).

SINGING—STYLE—ACTING

Public Auditions twice a month.

3 Rue Nouvelle, PARIS.

RICHARD HAGEMAN

(Late Chef d'Orchestre Royal Opera, Amsterdam).

MUSICAL DIRECTOR and ACCOMPANIST.

WAGNER RÉPERTOIRE for Artists a Specialty.

6 Rue de Ponthieu, Paris.

Artists who have coached with Mr. Hageman:
Mmes. Melba, Nevada, De Montau, Raunay, Poggi,
Kutschera, Fanny Franciska, Electa Gifford and
others.

EDMOND HERTZ

Concert Pianist and Teacher,

38 Avenue des Ternes, PARIS.

Mme. Artôt de Padilla

THE VOICE—STYLE AND REPERTORY

39 Rue de Prony, - PARIS

The following pupils in the Paris

Grand Opéra:

Bréval, Marcy, Heglon, Ganne, Flahaut,
Nimloff and Litvinne.

KATHARINE CORDNER

HEATH

Soprano,

121 W. 71st Street.

'Phone: 800 Columbus.

Hildegard HOFFMANN, Soprano,

Oratorio, Concerts, Festivals.

498 3d Street,

BROOKLYN, N. Y.

BERTA GROSSE-THOMASON

SCHOOL FOR PIANO,

359 Degraw street, Brooklyn, N. Y.

Telephone: 42071 Main.
Down Town Studio: 335-337 Fulton street.
Studio at Morristown, N. J., 16 Elm street.**STUDIO MUSICALE ITALIANO**

PIANO—VOCAL.

Coaching Italian Operas, 30 West Twenty-first St.
SELINA AUERBACH.

London, England.

MADAME MORIANI.

Complete Vocal Training for Ladies and
Gentlemen. Technique, Style, Repertoires of
all kinds.

Sole teacher of Alice Verlet, Prima Donna of
the Grand Opéra, Paris; Claire Fricke, who
created La Tosca (Puccini), Opéra Comique,
Paris; Madame Gherlsen, the famous Flemish
Wagnerian singer, formerly of Covent Garden
and Drury Lane, London; Mlle. Simoney,
Prima Donna, La Monnaie, Brussels; Mme.
Emma Birner, Classical Concerts, Brussels,
Paris, etc.; Florence and Bertha Salter, Charles
Tree, J. C. Lyons and Hugh Williams.

For terms and particulars write to the Secretary
of Madame MORIANI'S SCHOOL, 3 York Place,
Portman Square, London, England.
Acting and Mise-en-Scène by M. Vermandele,
who has assisted Madame Moriani for the past
eighteen years.

MR. FREDERIC WARREN,

TENOR.

27 York Street, Portman Square,
London, W.

ITALY.

M. VITTORIO CARPI,

VOCAL TEACHER,

Viale Margherita 46, Florence, Italy.

ENRICO BERTRAN

Of La Scala, Milan, and Principal European Opera Houses.

Professor of Singing in All Its Branches.

"BEL CANTO" A SPECIALTY.

Principal Modern Languages Spoken.

VIA FATEBENEFRATELLI, No. 10, MILAN.

PHILADELPHIA.

VOICE MASTERY FOR SINGERS

Practical Remedies for Vocal Ills.

DR. B. FRANK WALTERS, Jr.,

Send for Circular. 1716 Chestnut St., Philadelphia.

THE STERNBERG SCHOOL OF MUSIC.

CONSTANTIN VON STERNBERG, Principal.

Complete musical education in all branches.
Open from September 19. Write for catalogue.
Fuller Building, 10 S. 18th St., Philadelphia.



SENT FREE.

A BOOKLET ENTITLED

"Violins, Good and Poor"

All Violinists should read it.

CHAS. F. ALBERT

205 South Ninth Street,

PHILADELPHIA, PA. 205

OSCAR GAREÏSSSEN

VOICE CULTURE, RECITALS, CONCERTS,

22 East Forty-Fifth Street, NEW YORK CITY.

MRS. H. O. BROWN,

PIANO TEACHER.

Children and Beginners a Specialty.
Address: 479 West 146th street, New York.

FRANK J. BENEDICT,

VOCAL STUDIO.

Send for "Musical Possibilities of the Average
Voice" and "A Few Things Worth Knowing
About Voice Culture."
11 West Twenty-first Street, New York.

HERMANN SPIELTER,

PIANO AND COMPOSITION.

Residence-Studio: 1190 Park Avenue, New York.

AMY ROBIE

VIOLINIST.

Solo and Ensemble. Instruction.

RESIDENCE-STUDIO:

184 West Eighty-second St., NEW YORK.

ANNA BULKELEY HILLS

VOCAL CULTURE.

Hotel Newton, Broadway and 94th Street.

To Musical People and to Professional Musicians:

INVESTIGATE THE

Krell Auto Grand

(COMPLETE CLASSICAL REPERTORY.)

CATALOGUE.

AUTO GRAND PIANO CO., NEW CASTLE, IND.

ELISE **STEVENS**, Soprano.

305 West Fifty-fifth Street.

GEO. **DOWNING**, H. **BARITONE.**

Address

JOHN W. NICHOLS, Manager.
80 East 234 St., NEW YORK.**EFFIE STEWART**, Dramatic Soprano.

Concert Oratorio and Song Recital. 35 West 11th St., NEW YORK.

EDWARD BROMBERG, BASSO-CANTANTE.

Oratorio, Concerts, Song Recitals.

Vocal Instruction.

Residence-Studio, 138 West 91st St.

THE MODERN PREPARATORY SCHOOL OF MUSIC, F. W. SCHLIEDER.

Mus. Bac.

A thorough academic course in Music.
A Preparatory School for Pianists,
Organists, Singers and Violinists.

SEND FOR BOOKLET.

11 W. 21st Street, New York.

ELEANORE MARX, Concert, Oratorio, Recitals.

Dramatic Soprano.

"THE NEWTON,"

Broadway and 94th St.

NEW YORK.

JOHN YOUNG, Tenor,

Phone: 2345 L, Morningside.

267 West 118th Street.

MARY HOWE SOPRANORecently of the Royal Opera Berlin
and Wiesbaden.Concerts, Recitals, Scenes in
Costume from Grand Opera.

Direction: MRS. BABCOCK, Carnegie Hall, New York.

EUGENIA GETNER, Concert, Oratorio, Recitals.

CONTRALTO.

MANAGEMENT

Mrs. BABCOCK,

Carnegie Hall, New York

HARRIET FOSTER, MEZZO SOPRANO CONTRALTO.

Concert, Oratorio, Recitals.

204 WEST 78th STREET. 'Phone: 1601 River.

ION JACKSON, TENOR

VOCAL INSTRUCTION,

Monday and Thursday.

Willmore Court, 126th St. and St. Nicholas Ave.

STUDIO: 11 West 31st Street. 'Phone: 682 Morningside.

EDWARD STRONG, TENOR.

7 West Ninety-second Street. 'Phone: 1424 River.

Mr. & Mrs. LUDWIG MARUM, CONCERTS AND INSTRUCTION.

Soprano and Violin.

1943 MADISON AVENUE, NEW YORK. 'Phone: 2281 79th Street.

MISS CLAY'S WEST END CONSERVATORY OF MUSIC,

560 WEST END AVENUE, cor. 87th Street.

ART, LITERATURE, LANGUAGES, KINDERGARTEN. FREE TRIAL LESSONS

EDWARD BARROW, TENOR.

HOTEL WALTON,

Columbus Ave. and 70th St.

Management: HENRY WOLFSOHN.

REED MILLER, TENOR. Concert and Oratorio.

Manager, W. R. ANDERSON, 7 West 42d Street. 'Phone: 3850 J 98th Street.

GWILYM MILES, In Germany Season 1904-5.

BARITONE.

ADDRESS:

Landshuter Strasse 33, BERLIN.

B. MERRILL HOPKINSON, M.D., MME. CORNELIE MEYSENHEYM,

BARITONE.

Oratorio, Recital, Concert.

HORACE HORTON KINNEY, VOCAL INSTRUCTION.Studio: 167 West Fifty-seventh Street (oppo-
site Carnegie Hall).**FRANK L. SEALY** ORGANIST ORATORIO SOCIETY AND FIFTH AVENUE PRESBYTERIAN CHURCH.Instruction, Organ Recitals, Conducting.
78 West 88th Street

**GRAND
PRIX.**

BALDWIN PIANOS

ARE IDEAL CREATIONS OF
ARTISTIC ENDEAVOR.

D. H. BALDWIN & CO.

142-144 West Fourth Street, CINCINNATI, OHIO.
267-269 Wabash Avenue, CHICAGO, ILL.

**PARIS
1900.**

Strich & Zeidler

GRAND AND UPRIGHT PIANOS OF THE HIGHEST ARTISTIC MERIT.

134th Street and Brook Avenue,

NEW YORK.

**CONCERT DIRECTION
HERMANN WOLFF.**

The World's Greatest Musical Bureau.

Germany: Berlin and Flottwellstrasse 1.
Cable address: Musikwolff, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Representative of more than 400 artists, including Joachim, D'Albert, Ysaye, Ansoorge, Thibaud, Sembrich, Raiser, Van Rooy, Hekking, Sarasate, Carreño and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.

Principal Agency for Music Teachers.

NEW YORK GERMAN CONSERVATORY OF MUSIC, 23 West 42d St., New York.

Empowered by law to confer Diplomas and the Degree Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRAEMCKE

Instruction given in all branches of music from first beginning to highest perfection.
Thirty-eight of the most known and experienced professors.

TERMS, \$10 UP PER QUARTER.



**VICTOR S.
FLECHTER.**

**VIOLINS,
BOWS,
CASES,
ITALIAN
STRINGS,
REPAIRING.**

23 Union Square,
NEW YORK.

**A. B. CHASE
PIANOS.**

Highest type of Artistic Instruments
For the pianist, the singer, the teacher,
the student, the conservatory, the concert.

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

HUGO GÖRLITZ

119 NEW BOND STREET, LONDON, W.

IMPRESARIO.

Sole Manager for JAN KUBELIK, WILHELM BACKHAUS, JOHN HARRISON
(the new Tenor) and RICHARD STRAUSS.

CABLES: HUGONOTAS, LONDON.

CONSULTATION FEE: TWENTY-FIVE DOLLARS.

A Comprehensive Catalogue

Of Instrumental Sheet Music, Folios
and Instruction Works.

Containing Solos and Teaching Methods for
Pianoforte, Violin, Organ and all Orchestral
Instruments. Carefully edited and an invaluable
aid to Teachers. Sent free on request.
Also our Complete Catalogue of Imported
Songs.

JOS. W. STERN & CO.,
East 21st Street, NEW YORK CITY.

MADAME AMY SHERWIN, LONDON, ENGL.

Prima Donna of the Carl Rosa Company, Covent
Garden, Drury Lane and all the most
Prominent Societies in Europe.
Pupil of Madame Marchesi, Paris; Madame Cappiani,
New York; Herr Stockhausen, Frankfurt;
Signor Kraus, New York.

has opened a Studio in Bond Street, where she
prepares Pupils for the Concert Platform and Operatic
Stage. Madame Sherwin has placed with
notable success several pupils in Concert and
Opera. The Morning Leader says: "John Harrison
(the most successful tenor of the year) has as his
teacher that past mistress of the art, Mme. Amy
Sherwin." All letters to be addressed care of
HUGO GÖRLITZ, 119 New Bond St., W.

**Royal Conservatory of Music and Theatre,
DRESDEN, GERMANY.**

Forty-eighth Year, 1901-1902. 1387 Pupils: 75 Recitals. 112 Instructors.

Education from beginning to finish. Full courses or single branches. Principal
admission times begin April and September. Admission granted also at other times.

PROSPECTUS AND LIST OF TEACHERS FROM THE DIRECTORIUM.

The Stern Conservatory of Music,

FOUNDED 1850.

22. Bernburgerstrasse (Philharmonic), Berlin, S. W.

Royal Professor **GUSTAV HOLLAENDER, Director.**

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL:
Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral
instruments). SEMINARY: Special training for teachers. CHORUS SCHOOL. ELEMENTARY
PIANO AND VIOLIN SCHOOL.

Principal Teachers: HARMONY AND COMPOSITION—Max Leewengard, Hans Pitzner, Prof. Philipp
Kuefer, Prof. E. E. Taubert. PIANO—Emma Koch, Felix Dreychook, Severin Eisenberger, Bruno
Gortatowski, Gottfried Gaistow, B. Hintze-Reinhold, Prof. Martin Krause, M. Landow, Dr. P.
Lutsenko, Prof. A. Papendick, Gustav Pohl, A. Sormann, Th. T. Schönberger, Prof. E. E. Taubert,
Gustav Freudenberg. SINGING—Franz Prof. Selma Nicklas-Kempner, Mme. Bianche
Corvill, Lydia Reim, Anna Willner, Michaela Rothmühl, Royal Chamber Singer: Waldyslaw
Seidemann, Alexander Heinsmann. OPERATIC AND DRAMATIC CLASS—W. Rothmühl.
VIOLIN—Prof. Gustav Hollaender, Isay Harnas, Bernard Dessau, Willy Niekling, W. Kämpel-
mann. CELLO—Eugen Sandow. HARP, HARMONIUM—Franz Frenitz. ORGAN—Otto Dinsel.
Royal Music Director, &c.

Charges: From 120 marks (\$36) up to 480 marks (\$144) Annually. Operatic School: 720 marks (\$216).
Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation
hours from 11 a. m. to 1 p. m.

Klindworth-Scharwenka Conservatory of Music.

BERLIN W., STEGLITZERSTRASSE 19.

Director: DR. HUGO GOLDSCHMIDT. Principal Teachers: PROF. XAVER SCHARWENKA,
K. K. Hofpianist; PROF. PH. SCHARWENKA, C. ANSGORGE, PROF. JAMES KWAST, PROF.
W. LEIPHOLZ, MAYER-MAHR (Piano); GOLDSCHMIDT, LINA BECK, DIERICH and FRAU
PROF. BLANCH-PETERS (Singing); ZAJIC, GRUNBERG, VON BRENNERBERG (Violin);
VAN LIER (Cello); KNUFFER (Opera). Pupils received at any time.

THE NEW LOCATION OF THE

Cincinnati Conservatory of Music,

MISS CLARA BAUR Directress.

HIGHLAND AVENUE AND OAK STREET.

The Conservatory instructs, trains and educates
those seeking a musical education after the best
methods of foremost European Conservatories.

The faculty includes some of the leading Artists
and Musicians of America.

The environment of the NEW LOCATION,
with respect to refinement, home comfort and
luxurious surroundings, is ideal.

DELIGHTFULLY LOCATED on the hills
overlooking the city, in the FINEST BUILDING
DEVOTED TO MUSIC IN AMERICA.

Day and boarding pupils enrolled at any time.
For catalogue address:

MISS CLARA BAUR,
Cincinnati Conservatory of Music,
Highland Ave. & Oak St., Cincinnati, Ohio, U.S.A.

Concert Direction E. L. ROBINSON

7 Wigmore Street, Cavendish Square, LONDON, W.

SOLE AGENTS FOR

MARIE HALL

Mrs. HENRY J. WOOD

MAUD MACCARTHY

FRITZ KREISLER

JEAN GERARDY

ERNESTO CONSOLO

and many other well known artists.

MARK HAMBOURG

LEOPOLD GODOWSKY

EGON PETRI

CABLES: MUSIKCHOR, LONDON.

DO YOU ENGAGE PROFESSIONAL PEOPLE?

If so, a line addressed to me will cost you but
two cents, and may save you time and money.

JOHN W. CATCHPOLE, 26 East 23d Street, New York City.

PHONE: 2778 GRAMERCY.

**Hazelton Brothers
PIANOS,**

THOROUGHLY FIRST-CLASS IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.

STEINWAY

Grand and Upright

PIANOS

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS: STEINWAY HALL,
Nos. 107, 109 and 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN: STEINWAY HALL,
No 18 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY: STEINWAY & SONS,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

FINISHING FACTORY: FOURTH AVE., 52d-53d STS., NEW YORK CITY.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,
Long Island City, opposite 120th Street, New York City.

EVERETT

PIANOS

GRAND AND UPRIGHT

Alfred Reisenauer, Ossip Gabrilowitsch, Richard Burmeister,
Mme. Lillian Nordica, Carrie Hirschman, Birdice Blye,
Paolo Gallico, Georg Krüger, Oliver Willard Pierce
and other eminent virtuosi use and unqualifiedly indorse them.

EVERETT PIANO CO.
BOSTON.

THE JOHN CHURCH CO.
NEW YORK. CINCINNATI. CHICAGO

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

KNABE

BALTIMORE.
WASHINGTON.
NEW YORK.

THE CELEBRATED

SOHMER

Heads the List of the Highest Grade Pianos, and

Are at present
the Most
Popular and



Preferred by
the leading
Artists.

SOHMER & CO.

NEW YORK WAREROOMS:
SOHMER BUILDING, Fifth Avenue, Cor. 22d Street.

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for Explanatory Literature.

Vose & Sons Piano Co.,

160 Boylston Street, Boston, Mass.

